
Emmanuel
$7.99
Pajero



LA CHICA DE HUMO *
ES POR TI *
LAS BARAJAS DE ANA *
PRUEBA OTRA VEZ *
DOS EXTRAÑOS *

QUISIERA *
LUK *
SIENTO *
SI NO HAY DOLOR *
LA VIDA DECIDIO *

PRODUCCION ARTISTICA:
* KEITH OLSEN
+MAURO MALAVASI
DIRECCION ARTISTICA:
* K. C. PORTER

VOZ DE EMMANUEL EN TODOS LOS TEMAS
GRABADOS EN BOLOGNA, ITALIA.

ESTE LP HA SIDO GRABADO EN SU TOTALIDAD
EN SISTEMA DIGITAL.

UNA PRODUCCION DE EMMANUEL PRODUCTIONS
PARA CBS-INTERNACIONAL
A & R DEVELOPMENT NEW YORK, N.Y.

FAN CLUB INTERNACIONAL
LLANURA No. 374-702
PEDREGAL MEXICO, D.F.
04530
TELS. 595-85-30
595-87-47

ESTEREO

DCL-80124

©1988 CBS Records, Inc. ℗1988 CBS Records, Inc.
Manufactured by DISCOS CBS INTERNATIONAL
2190 N.W. 89th Place, Miami, Florida 33172

CBS and ℗ are trademarks of CBS Marcas Reg.
WARNING: All rights reserved. Unauthorized duplication
is a violation of applicable laws.

FOTO: SERGIO YAZBEK

0 3762 - 80124 - 1

LA CHICA DE HUMO
Malavasi-Maria Lar
Editora Pendiente

AUN YO NO SE QUIEN ES
LO QUE DEBEN SABER MIS PIES
LA SIGUEN COMO LAS RATAS
A LA PLANTA DE HAMELIN
PARA PERDERLA DESPUES
NO QUIERO HABLAR DE ESTE TEMA
PERO ES MI MAYOR PROBLEMA
ELLA ESTA SIEMPRE EMPATADA
A TODA PLANA

CADA MAÑANA
EN EL DIARIO DE MIS PENAS
AH, AH, ME ENTIENDE
ME TANTEA
AH, AH, SE ENCIENDE
COQUETEA
SE EVAPORA

CORO
Y YO SE QUE SE DONDE VA DONDE VIVE
Y TODO ESTA MAL
Y SIEMPRE ES IGUAL
Y YO QUE SE, QUE NO SOY DETECTIVE
LA PASO FATAL
MI CHICA DE HUMO
MI CHICA DE HUMO

NO ESCUCHA CUANDO HABLO YO
SUS OJOS DICEN QUE NO
Y LUEGO ME CONTRADICE
POR PLACER, PARA HACER
QUE UN DIA ME RUBORICE

YO YA DEJE ATRAS LOS VEINTE
Y ELLA PROBABLEMENTE
NO ESTAMOS PARA JUGAR
NO ME VA A TRANSFORMAR
UN CRUCIGRAMA VIVIENTE

AH, AH,
ME ENTIENDE, ME TANTEA
AH, AH,
SE ENCIENDE, COQUETEA
SE EVAPORA

MAS YO QUE SE DONDE VA DONDE VIVE
Y TODO ESTA MAL
Y SIEMPRE ES IGUAL
Y YO QUE SE QUE NO SOY DETECTIVE
LA PASO FATAL
MI CHICA DE HUMO
MI CHICA DE HUMO
(BIS)

Y QUIEN TE CREES QUE ERES TU
SIEMPRE TU, SIEMPRE IGUAL
Y SIEMPRE ESTA TODO MAL
(BIS) (3 VECES)

AH, AH, ME ENTIENDE, ME TANTEA
AH, AH, SE ENCIENDE, COQUETEA
SE EVAPORA

FINAL CORO 3 VECES

DCL-80124

ES POR TI
Malavasi-Maria Lar
Editora Pendiente

HABLA DESPACIO, NO HAY RUMORES
NO QUIERO, OIRTE
SI VAS A PREGUNTARME EL PORQUE
NO TENGO RESPUESTA

ES POR TI QUE EL MUNDO GIRA
ES POR TI QUE EL MUNDO PARA
ES POR TI, POR TI RESPIRA
ES POR TI

TAL VEZ MAÑANA TODO IRA MEJOR
QUE IMPORTA, TE DIGO
MI VIDA ENTERA ESTA A TU ALREDEDOR
ME BASTA CONTIGO
BAJO EL SUAVE AROMA DE TU CAMISETA
ESTA EL SECRETO
ESTA EL SENTIDO
SI NO ERES TU LA ORBITA DE ESTE AMOR
UNA ESTRELLA SE HA CAIDO

ES POR TI QUE EL MUNDO GIRA
ES POR TI QUE EL MUNDO PARA
ES POR TI, POR TI RESPIRA
ES POR TI POR TU MIRADA

TU LE PONES AL SILENCIO
SIGNOS DE INTERROGACION
COMO SI EXISTIERA SIEMPRE UNA RAZON
MI RESPUESTA SON TU CUERPO
Y TU SONRISA TU PASION
VA LA VIDA EN UNA SOLA DIRECCION

AUNQUE VEA
AUNQUE CREA
TAL VEZ MAÑANA
SEA UN DIA MAS
SOLO UN DIA
SI NO ESTAS
QUE EL MUNDO GIRA
QUE EL MUNDO PARA
ES POR TI
ES POR TI
POR TU MIRADA

LAS BARAJAS DE ANA
Chris Pelcer-Emmanuel
Tales from forever songs. ASCAP

CUANDO SALE DE LA CUEVA VE LA GENTE PASAR
SE DETIENEN SUS PUPILAS, NADA EN ESPECIAL
SOLO SOMBRAS VAN
SOLO SOMBRAS VAN
MIENTRAS ANA
¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
ANA, ¡HEY, HEY!
BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR

POR DOS PUERTAS DIFERENTES
SALEN A CAMINAR
ELLA TOPA CON LA LUNA
CUANDO LO VE LLEGAR
Y LAS SOMBRAS VAN
Y LAS SOMBRAS VAN
MIENTRAS ANA,
¡HEY, HEY!
BUSCA LA BARAJA
Y LA QUIERE GUARDAR
ANA ¡HEY, HEY!
BUSCA LA BARAJA Y LA QUIERE GUARDAR
EN EL SILENCIO DE UN ENCUENTRO TAL
LOS DOS SE DEJAN ARRASTRAR

Y DESPUES DE ALGUNOS MESES DE ESTA
IDEAL RELACION
LE HACE FALTA LA BARAJA
LE FALTA LA ILUSION
SOLO SOMBRAS SON
SOLO SOMBRAS SON

MIENTRAS ANA
¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
ANA ¡HEY, HEY! ANA
ANA ¡HEY, HEY!
BAILA EN LA BARAJA Y BUSCA A QUIEN AMAR
ANA ¡HEY, HEY! BAILA
BAILA ¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
BAILA
BAILA

PRUEBA OTRA VEZ
Jim Crichton-Ian Crichton- Michael Sadler-Emmanuel
Pipeline music, a division of Zanu
ESTAS AL BORDE DE MI VIDA,
ROMPES MI ATENCION,
TE CUELGAS DE MI LABIO INFERIOR,
CON LOS DIENTES,
...Y TU AL MORDER
PONES LA NOCHE AL REVES,
Y DETIENES EL RELOJ

PRUEBA OTRA VEZ
A MOVER MI MENTE OTRA VEZ,
PRUEBA OTRA VEZ,
BESAME

UNA DOS Y TRES
VUELVES A MORDER
Y VUELVES CON LA BOCA Y LOS PIES,
A ENVOLVERME
...Y A DIBUJAR COMO PICASSO TAL VEZ
NUESTRA SOMBRA EN LA PARED

PRUEBA OTRA VEZ,
A MOVER MI MENTE OTRA VEZ,
PRUEBA OTRA VEZ,
...BESAME

DOS EXTRAÑOS
Jim Crichton-Michael Sadler- John Betts-Emmanuel
Bonaire songs. ASCAP
AL LLEGAR TU CALOR
SE DETIENE MI VOZ
ESPERO QUE HABLE
QUE ALGO SALGA DE MI
MI LENGUA ES UN LADRILLO QUE SE ENREDA
Y NADA PUEDO DECIR
NADA PUEDO DECIR

ADONDE VAS, YO DETRAS,
SI ME DEJAS PASAR
QUE VOY HACER
AMOR CON TANTA MUJER
MIS PIERNAS QUE SE LLENAN DE SUSPIROS
Y TU HABLANDO DE MARX
Y TU HABLANDO DE MARX

NO TE DETENGAS
NO DEJES DE PENSAR
QUE DOS EXTRAÑOS
SE PUEDAN ENAMORAR
TOMA MIS MANOS
Y TOMA LO DEMAS
SOMOS DOS EXTRAÑOS
NO ME DEJES ESCAPAR

SIN HABLAR VAYA PAR
YO TE SACO A BAILAR
TU FALDA UNA PALOMA
QUE SE PONE A VOLAR
TU CUERPO AL FIN DESATA MI VOZ
Y YO YA NO PUEDO ESPERAR
YO YA NO PUEDO ESPERAR

NO TE DETENGAS
NO DEJES DE PENSAR
QUE DOS EXTRAÑOS
SE PUEDAN ENAMORAR
TOMA MIS MANOS
Y TOMA LO DEMAS
SOMOS DOS EXTRAÑOS
NO ME DEJES ESCAPAR

Y UN DESEO IGUAL (BIS)

QUISIERA
Mark Spiro-Emmanuel
Screen gems-Emi music / Mark Spiro music. BMI

SIEMPRE CREI SER UN HOMBRE FORMAL,
CON LOS PIES F[illegible] SU LUGAR,
EQUILIBRADO [illegible]NCA ARRESTADO
CON LOGICA [illegible]ANDAR.

DE PRONTO TU MORDISTE MI FLOR
Y YO ME [illegible]SE A DUDAR,
ESPASM[illegible]S EN SERIE,
DEBAJ[illegible] DEL VIENTRE,
ME H[illegible]ERON GIRAR.

NUNCA ANTES VI COMO UN AVE AZUL,
CANTA UNA CANCION DE AMOR
NUNCA ANTES VI UNA FLOR NACER,
EN LOS OJOS DE QUIEN AME,
NUNCA CREI QUE ALGUIEN COMO TU,
CAMINARA JUNTO A MI,
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

CREO QUE FUE UNA INTUICION ANIMAL
LO QUE ME HIZO ENCONTRAR
A UNA MARIPOSA, PINTADA DE ROSA
QUE FLOTA AL AMAR

NUNCA ANTES VI COMO UN AVE AZUL,
CANTA UNA CANCION DE AMOR,
NUNCA ANTES VI UNA FLOR NACER,
EN LOS OJOS DE QUIEN AME,
NUNCA CREI QUE ALGUIEN COMO TU,
CAMINARA JUNTO A MI,
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

ERASE UNA VEZ
UN PEQUEÑO SER, AHOGANDOSE
EN SU CORAZON
PERO AHORA ESA HISTORIA
YA TERMINO
Y YO LAVO MIS MANOS
..Y SECO EL PASADO
..Y ME SUBO A TU SOMBRA
..Y VUELVO EN TU BOCA A SOÑAR

QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI
NUNCA CREI QUE ALGUIEN COMO TU
CAMINARA JUNTO A MI
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

LUK
Lucio Dalla-Maria Lar
Editora Pendiente

TU SIEMPRE USAS PALABRAS COMPLICADAS
DE ENTENDER
SIN IR MAS LEJOS TE AMO
Y QUE ES ESO VAMOS A VER

DICEN TE SIENTO LEJANO
YO LEJANO DE DONDE
LA VIDA NO ESTA DE SALDO
ENTERATE HA HA
LA VIDA NO ES UNA ESQUINA
DE MEXICO PERDIDA EN UN TANGO

YO SE QUE MIRANDO LAS NUBES
TE SALTAN LAS LAGRIMAS
SE QUE TE AVERGUENZAS COMIENDO
SI PASA UN MENDIGO Y LO VES
Y QUE RECOGES LOS GATOS
PERDIDOS SIN SABER
QUE YO TENGO UN PERRO QUE HABLA
Y QUE CANTA Y CUANDO CANTA HACE ASI

O, OOO..
OOOOO..

PRESTAMO LA VIDA ES SOLAMENTE UN PRESTAMO
PERO TU LO QUIERES ASI
ME MIRAS Y YO ME HUNDO EN ESA MIRADA
DE TUS BELLISIMOS OJOS
HONDOS Y HUMEDOS OJOS DE ESTATUA
TE VEO SIEMPRE SOÑANDO CON UN BARCO LEJANO
CON VIOLINES SONANDO EN TUS MARES
VIVES DE MIGAJAS Y CENTIMOS A CREDITO
Y LA VIDA NO ES UN MERCADO
DE TOPICOS AHA

YO SOLO SOY ENERGIA
UN DELIRIO PROLONGADO,
EN EL CAOS METROPOLITANO
TU ESTRATEGIA NO ES MIA
YO SOY UN SER HUMANO
CON MI SENCILLO LENGUAJE DE MAGIA,
Y EXPLOTO EN LA NOCHE,
MIRAME AHA

ESPERO SIEMPRE LA NOCHE
CON MI PERRO QUE CANTA
Y CUANDO CANTA, CANTA ASI

O, OOO..
OOOOO...

SIENTO
Jim Crichton-Michael Sadler-Emmanuel
Rocker Fella N.V. Productions. Bonaire

SIENTO, SIENTO QUE CAIGO,
CAIGO FUERA DE MI
SIENTO, SIENTO QUE DANZO,
DANZO AL FIN DENTRO DE TI.
SOLO EN TI, SE OYE EL AMOR..
SOLO EN TI, LA NOCHE Y YO,
SIENTO, SIENTO QUE ACABO,
POR ROMPER CON TODA FORMA DE DOLOR,
PORQUE SIENTO QUE EN TI HAY ESPACIOS,
DONDE NADIE PIDE EXPLICACION.

SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI, LA NOCHE Y YO
SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI, LA NOCHE Y YO
SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI,
SOLO EN TI, LA NOCHE Y YO... (REFRAIN)

SI NO HAY DOLOR
Malavasi-Emmanuel
Editora Pendiente

SI NO HAY DOLOR
QUE VAS A SENTIR
Y SI NO EXISTE EL LLANTO
DONDE ESTA EL ENCANTO
PARA SONREIR
SI YA NO HAY DOLOR
DEJAS DE EXISTIR
PUEDES ESTAR ARRIBA
PUEDES ESTAR ABAJO
PERO NUNCA AQUI

DE UNA VEZ TU TIENES QUE ENTENDER
QUE TU NO LLEGASTE AQUI A LA FIESTA
QUE SI EL MUNDO SE MUEVE AL REVES
TODOS VAN A GIRAR LA CABEZA

SI NO HAY CALOR
NO, NO HAY PASION
SI LA DAMA ES LA JUSTA
AUNQUE TE QUEME SU BLUSA
TENLA JUNTO A TI

SI YA NO HAY SABOR
TE VAS A ABURRIR
PERO SI LA ARTISTA
ES DEMASIADO LISTA
DEJALA PARTIR

DE UNA VEZ TU TIENES QUE ENTENDER
QUE TU NO LLEGASTE AQUI A LA FIESTA
QUE SI EL MUNDO SE MUEVE AL REVES
TODOS VAN A GIRAR LA CABEZA...

..TODOS VAN A GIRAR LA CABEZA

LA VIDA DECIDIO
Mark Spiro-Dann Hall- Phil Naish-Glenn Monroe
Screen gems-EMI Mark Spiro music. BMI / A[illegible]
BMI / Pamela Kay music / Beckenguns music [illegible]

ARBOLES PINTADOS
DE RECUERDO Y SOL
LA TIERRA QUE TU PADRE SEMBRO
SOLO ES MALEZA HOY
ERAS SOLO UN NIÑO
CON GANAS DE VOLAR
JUGANDO CON PREGUNTAS QUE AUN
NO PUEDES CONTESTAR
CREISTE PODERTE HALLAR
EN OTRO CORAZON
Y EL TIEMPO FALLO AL FINAL
EN CONTRA DEL AMOR

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

CERCAS ALAMBRADAS
CON LA DECEPCION
GRITAN QUE TUS SUEÑOS DE AYER
ERAN SOLO UNA ILUSION
Y HOY QUIERES SABER PORQUE
CUAL ES LA EXPLICACION
GUARDASTE EL AMOR TAN BIEN
QUE SE TE PERDIO

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

Y VERAS QUE AL FIN
LA VIDA CONTINUARA
CONTIGO Y SIN TI

CREISTE PODERTE HALLAR
EN OTRO CORAZON
Y EL TIEMPO FALLO AL FINAL
EN CONTRA DEL AMOR

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE RECUERDOS SE SECO
Y HOY ERES TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

DCL 80124

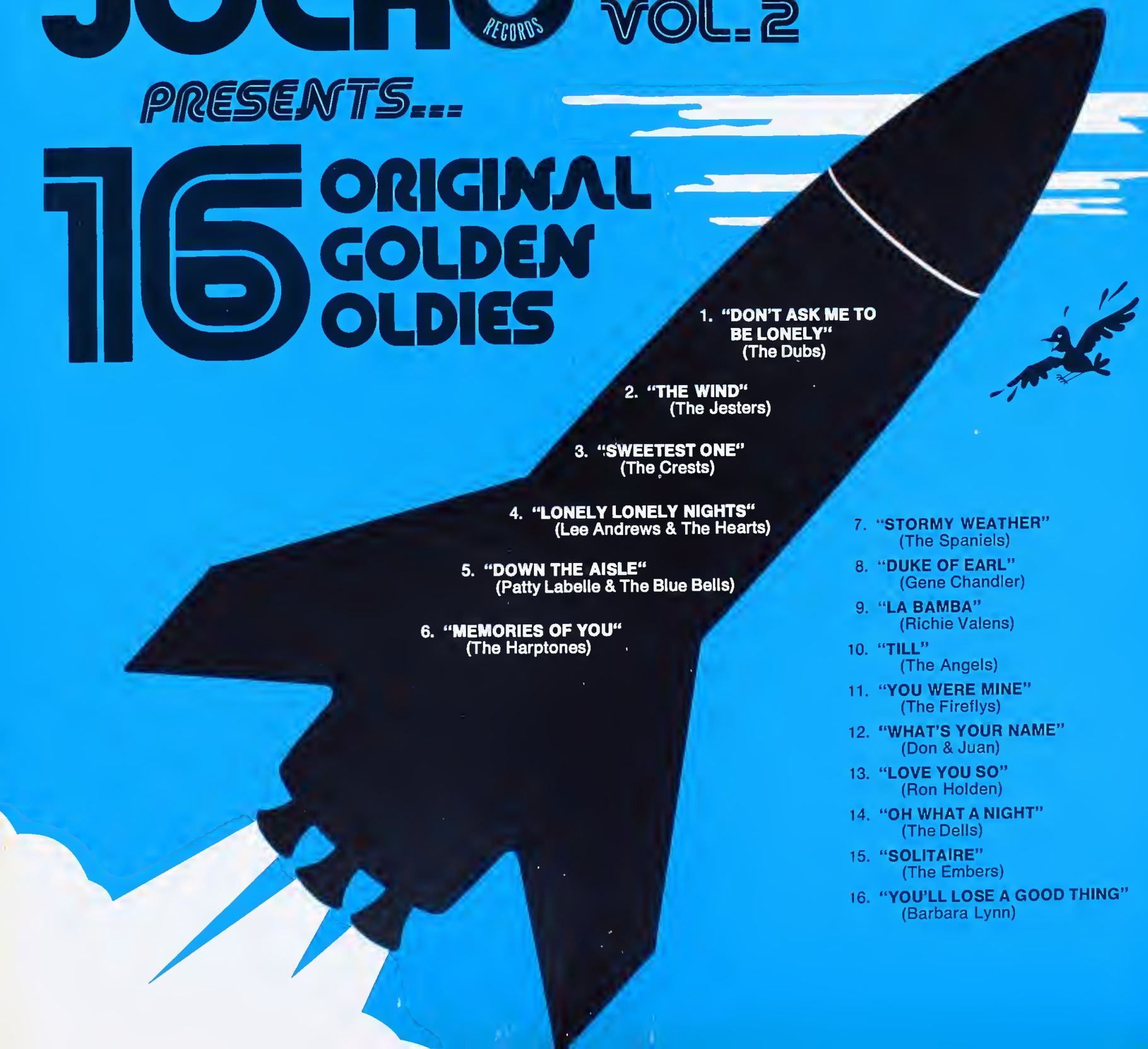
* PRODUCTOR:	KEITH OLSEN PARA PAGOLO PRODUCTIONS
CO-PRODUCTOR:	CLAUDE GAUDETTE EN "LAS BARAJAS DE ANA" "QUISIERA" Y "LA VIDA DECIDIO"
DIRECCION ARTISTICA:	K C PORTER
MUSICOS:	
TECLADOS	Jim Crichton/Claude Gaudette
GUITARRA	Tim Pierce
SAX	Derik Dyer
BATERIA	Joe Franco
PERCUSION	Paulino Da Costa
COROS	Emmanuel, K C Porter Mark Spiro Rose Banks
GRABADO Y MEZCLADO:	Goodnight L A. Los Angeles California
INGENIERO:	Luca Malagati
* PRODUCTOR:	KEITH OLSEN PARA PAGOLO PRODUCTIONS
CO-PRODUCTOR:	CLAUDE GAUDETTE EN (+)
DIRECCION ARTISTICA:	K C PORTER
PRODUCTOR:	Malavasi
MUSICOS:	
TECLADOS	Malavasi-Lucio Dalla
FAIR LIGHT	Selma May
GUITARRA	Bruno Mariani
BAJO	Luca Madagati
BATERIA	Giovanni de Pezzi
COROS	Emmanuel-Malavasi
GRABADO Y MEZCLADO:	Malavasi Studio-Bologna, Italia
INGENIERO:	Luca Malagati
DIRECCION DE ARTE:	ARTURO MEDELLIN
DISEÑO E ILUSTRACION:	ALBERTO ROMERO L / MARIO E. MOLINA B
DIAGRAMACION:	KARIMA TRETMANIS

JOCKO RECORDS
J-LPS 965-2
STEREO

JOCKO RECORDS VOL. 2

PRESENTS...

16 ORIGINAL GOLDEN OLDIES



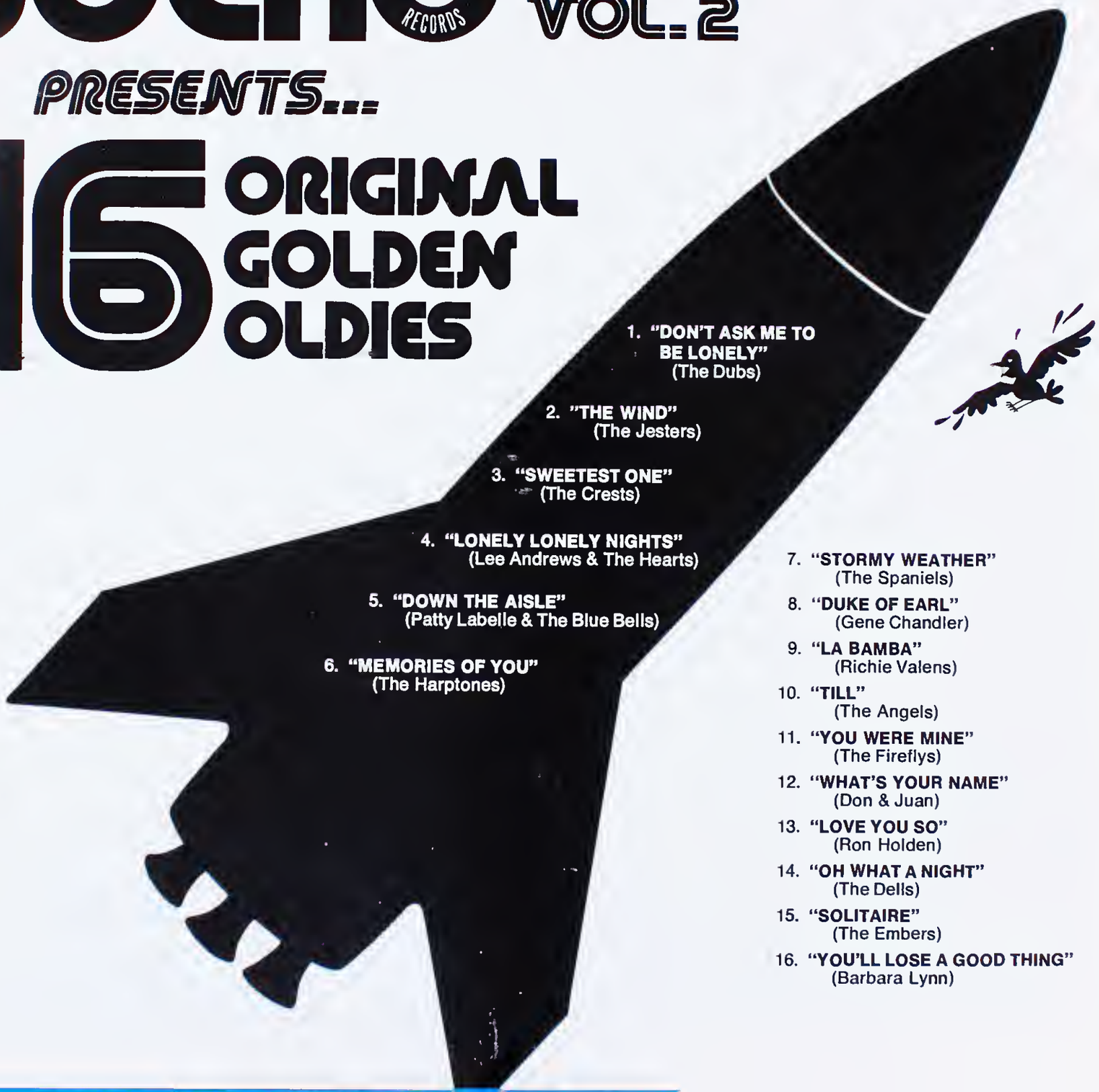
1. "DON'T ASK ME TO BE LONELY" (The Dubs)
2. "THE WIND" (The Jesters)
3. "SWEETEST ONE" (The Crests)
4. "LONELY LONELY NIGHTS" (Lee Andrews & The Hearts)
5. "DOWN THE AISLE" (Patty Labelle & The Blue Bells)
6. "MEMORIES OF YOU" (The Harptones)
7. "STORMY WEATHER" (The Spaniels)
8. "DUKE OF EARL" (Gene Chandler)
9. "LA BAMBA" (Richie Valens)
10. "TILL" (The Angels)
11. "YOU WERE MINE" (The Fireflys)
12. "WHAT'S YOUR NAME" (Don & Juan)
13. "LOVE YOU SO" (Ron Holden)
14. "OH WHAT A NIGHT" (The Dells)
15. "SOLITAIRE" (The Embers)
16. "YOU'LL LOSE A GOOD THING" (Barbara Lynn)

JOCKO RECORDS
J-LPS 965-2
STEREO

JOCKO RECORDS VOL. 2

PRESENTS...

16 ORIGINAL GOLDEN OLDIES



1. "DON'T ASK ME TO BE LONELY" (The Dubs)
2. "THE WIND" (The Jesters)
3. "SWEETEST ONE" (The Crests)
4. "LONELY LONELY NIGHTS" (Lee Andrews & The Hearts)
5. "DOWN THE AISLE" (Patty Labelle & The Blue Bells)
6. "MEMORIES OF YOU" (The Harptones)
7. "STORMY WEATHER" (The Spaniels)
8. "DUKE OF EARL" (Gene Chandler)
9. "LA BAMBA" (Richie Valens)
10. "TILL" (The Angels)
11. "YOU WERE MINE" (The Fireflys)
12. "WHAT'S YOUR NAME" (Don & Juan)
13. "LOVE YOU SO" (Ron Holden)
14. "OH WHAT A NIGHT" (The Dells)
15. "SOLITAIRE" (The Embers)
16. "YOU'LL LOSE A GOOD THING" (Barbara Lynn)

J-LPS 965-2

HERITAGE VI

1st annual Brandywine Mountain Music Convention

'74 the galax sound





Volume 1

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

Heritage VI

1st Annual Brandywine Mountain Music Convention featuring the Galax Sound held at Nathaniel Newlin Grist Mill, Concordville, Pennsylvania, July 1974.

SIDE 1

1. Step Back Cindy	–	Kyle Creed – Fred Cockerham
2. Wind and Rain	–	Kilby Snow
3. Rueben	–	Ola Belle Reed
4. Little Satchel	–	Fred Cockerham
5. Let Me Fall	–	Fred Cockerham
6. Carroll County Blues	–	Highwoods String Band
7. Pretty Little Miss	–	Strange Creek Singers

SIDE 2

1. Little Margaret	–	Hazel Dickens
2. John Brown's Dream	–	Kyle Creed – Fred Cockerham
3. Deford Blues	–	Fred Cockerham
4. Undone In Sorrow	–	Ola Belle Reed
5. Flop Eared Mule	–	Raymond Melton
6. Cacklin Hen & Rooster Too	–	Highwoods String Band
7. Bill Cheatum	–	Ted Lundy & The Southern Mountain Boys

Cover design: Carl Goldstein
Photographs: Carl Fleischhauer
Produced by: The Brandywine Valley Friends of Old Time Music
Recorded Live by: Bobby Patterson

Brandywine Tradition Series Vol. 1

℗ 1975 Heritage Records, Galax, Va.

Motor noise in background is portable generator.

Booklet of Descriptive Notes Enclosed

1 THE ST ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION



Side 1

Step Back Cindy – Kyle Creed, Bobby Patterson, Fred Cockerham
Wind & Rain – Kilby Snow
Reuben – Ola Belle Reed
Little Satchel – Fred
Let Me Fall – Fred
Carroll County Blues – Highwoods String Band
Pretty Little Miss – Strange Creek Singers

Side 2

Little Margaret – Hazel Dickens
John Brown's Dreams – Fred & Kyle
Deford Blues – Fred
Undone In Sorrow – Ola Belle
Flop- Eared Mule – Raymond Melton
Cacklin' Hen & Rooster Too – Highwoods
Bill Cheatum – Ted Lundy and the Southern Mountain Boys

1ST ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION

Photos:

page 1

Banjo Work Shop, Fred Cockerham, Mac Benford, Walt Koken, Kyle Creed and Ola Belle Reed.

page 2

Strange Creek Singers.

page 3

Pop Hafler and Les Parsons.

page 4

Top:

Fred Cockerham, Kyle Creed and Bobby Patterson.

Bottom:

Kilby Snow.

page 5

Top:

Ray Melton.

Bottom left:

Alice Gerrard, Ola Belle Reed and Hazel Dickens.

Bottom right:

Jerry Lundy.

page 6

Fred Cockerham, Ray Melton and Mike Seeger.

page 7

Top:

David Reed, Ola Bella Reed and Bud Reed.

Bottom:

Hazel Dickens and Kilby Snow.

Credits:

Recording:
Bobby Patterson
Lou Phillips

Photography:
Carl Fleischhauer

Notes:
Sheldon Sandler
Tom Mylet
Ginger Correll
Carl Goldstein

Recorded at:
Nathaniel Newlin Grist Mill
Concordville, Pennsylvania
July 27 & 29 '74

Produced by:
Brandywine Valley Friends of Old Time Music
Box 3504
Greenville, Delaware 19807

Cover Design:
Tom Mylet

Special Thanks:
Rudy Fields
Mike Seeger
Mac Benford

Booklet Design:
Bill Perry

KARL STEIN CONDUCTING THE YORK PHILHARMONIC

BEETHOVEN'S 5TH SYMPHONY



DESIGN / SAM SULIMAN

CORONET RECORDS CR

CX 114

CX 114

BEETHOVEN'S 5TH SYMPHONY

KARL STEIN CONDUCTING THE YORK PHILHARMONIC

CORONET RECORDS PRESENTS

Music to fit your Every Mood

Coronet Records employ the best possible recording techniques, and fine artists . . . and offer you the opportunity of building a fine record library

This is a Coronet Recording utilizing Tape Recorders and microphones particularly designed to produce records which embody a full frequency response covering the total range of human hearing and embracing the full range of vocal and instrumental sounds.

The frequency response of this record is 30-20,000 thousand cycles.

Purchasers with wide range playback equipment should compensate for the R.I.A.A. curve.

Use only a needle specially designed for long playing records having a .001 radius, and keep record surfaces dust free.

OTHER ALBUMS AVAILABLE

- HONKY TONK PIANO
- SOUTH PACIFIC
- CHANGING OF THE GUARDS
- STRAUSS WALTZES
- OKLAHOMA
- ALOHA HAWAII
- MY FAIR LADY
- SONGS OF AL JOLSON
- DIXIELAND

Write for our extensive free catalogue

CORONET RECORDS

a product of Premier Albums, Inc.

1697 Broadway, New York, N. Y.

the greatest value in HI-FI



THE ROARING 20's
Bedelia — Goody Boody — Varsity Drag — Give My Regards To Broadway — Ma — Rings On Her Fingers — Ballin' The Jack — Dixie — East Side, West Side — Deep River — The Bowery.



ALOHA HAWAII
Red Sails In The Sunset — Hawaiian War Chant — Harbor Lights — Hawaiian Holiday — Luau Lei — Drowsky Waters — Hawaiian Love Song — Kula Ha — To You Sweetheart Aloha — Hawaiian Starlight — Aloha Ce.



PORGY AND BESS
Overture — Summertime — I Got Plenty Of Nothin' — Bess, You Is My Woman Now — It Ain't Necessarily So — A Woman Is A Sometime Thing — My Man's Gone Now — There's A Boat Leavin' Soon For New York — Oh Lawd I'm On My Way — Finale.



THE GOLD RECORD
Smoke Gets In Your Eyes — Kewpie Doll — Who's Sorry Now — Return To Me — Patricia — Tom Dooley — Drummer Boy — It's Only Make Believe — My Happiness — Mr. Success — It's All In The Game — To Know Him Is To Love Him.



GIGI
Overture — Thank Heaven For Little Girls — The Parisians — The Waltz At Maxims (She's Not Thinking Of Me) — The Night They Invented Champagne — I'm Glad I'm Not Young Anymore — Say A Prayer For Me Tonight — Gigi — I Remember It Well — Finale.



1812 OVERTURE
(Tchaikowsky))
Serge Ivanoff and the Leningrad Symphony Orchestra.



GOLDEN HYMNS
Rock Of Ages — Prayer Of Thanksgiving — Onward Christian Soldiers — A Mighty Fortress is Our God — Holy God We Praise Thy Name — Good Night Sweet Jesus — Holy Holy Holy — Faith Of Our Fathers — Nearer My God To Thee — Father, Father — Abide With Me — The Rosary.



CX-101
If I Didn't Care — Shine On Harvest Moon — Into Each Life Some Rain Must Fall — Maybe — I Love You Truly — It's A Sin To Tell A Lie — The Java Jive — It Had To Be You — The Gypsy — Ye'll Meet Again.

*** NOTE: Additional sound value will be achieved by playing this monophonic record on stereophonic equipment.**

Ralph Blizard
& The New Southern Ramblers



Blizard Train

Ralph Blizard & The New Southern Ramblers - *Blizard Train*



I dedicate this album to my father, Robert Houston Blizard, and my mother, Jennie Catherine Willis Blizard, who brought me up through the Golden Era of Old-Time Traditional Music of the 1920's - 1940's. —Ralph Blizard



photo WANDA LEVIN

SIDE A

FLORIDA BLUES
(Source: Arthur Smith) This is the first tune the New Southern Ramblers played onstage with Ralph. It's still one of our favorites! (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

HOUSE OF DAVID BLUES
(Source: Arthur Smith) "Gee, but ain't it grand, Don't you hear that band?. . ." (Ralph - fiddle and vocal; Gordy - banjo; Phil - guitar, Andy - bass)

KANSAS CITY RAILROAD BLUES
(Source: Jack Shook and His Missouri Mountaineers) Ralph remembered this old tune at the Smithsonian Folklife Festival in 1986. "I don't play it the way they did, I don't think, I just play it the way I remembered it." (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

NO HARD TIMES
(Source: Jimmie Rodgers) John sings this Depression-era song about making the best of a bad situation. And what could be better than a bucket of lard and a good stout yodell (Ralph - fiddle; Gordy - banjo; John - guitar and vocal; Phil - bass)

DICKSON COUNTY BLUES
(Source: Arthur Smith) Ralph shows off the bluesy side of his fiddle style. (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

WINEBARGER'S MILL (BUCKWHEAT SONG)
(Source: White Top Mountain Band) Ralph heard this song on a record by the late Albert Nash and the White Top Mountain Band and liked its nostalgic theme. Ann Winebarger wrote it in the 1970's. Ralph never can seem to remember its title so he usually just calls it the "Buckwheat Song." (Ralph - fiddle and lead vocal; Gordy - banjo and vocal; Phil - guitar and vocal; Andy - bass and vocal)

BLIZARD TRAIN
(Source: Ralph Blizard) Ralph took the old tune "Lost Train Blues" and added so much to it over the years that he retitled it. Hang on y'all! (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

SIDE B

HELL AMONG THE YEARLINGS
(Source: Traditional) Hell among the band! Ralph adds his own styling to this traditional fiddle tune. Just how many beats are there anyway? (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

CHITTLIN' COOKIN' TIME IN CHEATHAM COUNTY
(Source: Arthur Smith) Yummmm! (Ralph - fiddle and lead vocal; Gordy - banjo and vocal; Phil - guitar; Andy - bass)

BLUE RIDGE MOUNTAIN HOME
(Source: Carson Robison and Vernon Dalhart) Phil and Andy first heard this song from The Steamboat Entertainers, a great old-time string band from Stockholm, Sweden, (Ralph - fiddle; Gordy - banjo; Phil - guitar and lead vocal; Andy - bass and vocal; John - harmonica)

SUGAR TREE STOMP
(Source: Arthur Smith) Sweet as a sugar tree. (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

WHEN ZEPHYRS OF HEAVEN SHALL FAN ME TO SLEEP
(Source: Stamps-Baxter Songbook) Ralph learned this old hymn with his sister at a gospel singing school. (Ralph - fiddle and vocal; Phil - guitar; Andy - bass; John - mandolin)

IF I LOSE, LET ME LOSE
(Source: Mainer's Mountaineers) The story goes that Charlie Poole rewrote and popularized this old song after a recording session in New York City in the 1920's. Sometimes it feels like things haven't changed very much at all. (Ralph - fiddle; Gordy - banjo and vocal; Phil - guitar and lead vocal; Andy - bass)

SMITH'S WALTZ
(Source: Arthur Smith) We end the record the way we like to end a dance — with a waltz. (Ralph - fiddle; Phil - guitar; Andy - bass; John mandolin)

Ralph Blizard describes his exciting fiddle style as "Southern Appalachian long-bow fiddling." He combines a hard-driving breakdown approach to traditional music with bluesy accented notes and slides and a flair for improvisation that always inspires and excites listeners, dancers, and other musicians.

Born in 1918 in Kingsport, Tennessee, Ralph grew up in a musical family, listening to and learning the Appalachian music of his fiddle- and banjo-playing father. Through him, Ralph met and learned from many of the most popular musicians of East Tennessee and Southwest Virginia, including Dudley Vance, Charlie Bowman, and John Dykes. By the time he was 15, Ralph had begun entering and winning fiddle contests — even besting some of the old masters.

About this time Ralph formed a band, the Southern Ramblers, and began to play regularly at concerts and on radio. Ralph continued to play professionally until World War II and he put the fiddle down "for good" in 1955. He worked for Eastman Kodak in Kingsport and raised his two sons, Mark and David, with his wife Mildred.

In the years since Ralph has returned to playing fiddle, he has won numerous first-place awards in contests. In addition, he has played concerts, dances, festivals, and radio and television programs across the country. Because of Ralph's efforts to preserve and promote traditional Appalachian music, Governor Ned McWherter appointed him to the Tennessee State Arts Commission in 1987.

The New Southern Ramblers provide exciting back-up for Ralph's fiddling. The Ramblers' musical and dance sensibilities unite to give the rhythmic drive and solid base for Ralph to explore all the musical possibilities in his improvisational style. With Ralph, the Ramblers have won many first-place band prizes throughout the South. They continue to travel and perform with him throughout the nation. Originally made up of Phil Jamison (guitar), Gordy Hinners (banjo), and Andy Deaver (bass), the band was joined by John Lily (guitar, mandolin, and bass) in 1986. All the Ramblers contribute vocals to this album and to their live performances. (The Ramblers dedicate their performances on this recording to Mildred Blizard, who has given so much time and support through the years!)

The exciting sound of Ralph Blizard and the New Southern Ramblers has earned them admirers and fans nationwide. They hope you enjoy his record and urge you to stop, look, and listen next time the Blizard Train pulls into town.

CREDITS:
Musicians: Fiddle, **RALPH BLIZARD;** Banjo, **GORDY HINNERS;** Guitar, **PHIL JAMISON;** Bass, **ANDY DEAVER;** Mandolin, Guiter, Harmonica, **JOHN LILLY.** Recorded and mixed at **CUTTERSIDE STUDIOS,** Asheville, N.C. 1987. Recording Engineer: **STEVEN HELLER.** Front cover photo: **PHIL JAMISON.** Back cover photo: **WANDA LEVIN.** Design: **STEVE MILLARD.** June Appal Project Director: **DENNIS WHITE.** Special Thanks to the Country Music Foundation for interview material and editorial assistance. Extra special thanks to Mildred, Cathy, Rebecca, Steve H., Wanda, Steve M. and to all our families, friends and fans

For bookings please contact: Ralph Blizard, St. #1 Box B, Blountville, Tn 37617, (615) 323-8394

June Appal Recordings

306 Madison Street, Whitesburg, KY 41858, 606/633-0108

June Appal Recordings is a part of Appalshop, a non-profit media and arts collective, whose purpose is to document and present the culture, traditions, and social issues of the Appalachian region. Appalshop includes Appalshop Films, June Appal Recordings, Headwaters Television, Roadside Theater, WMMT-FM Community Radio, and Mountain Photography Workshop.

Mountain Masters Series Produced with funding from THE FORD FOUNDATION.

©1989 June Appal Recordings, Whitesburg, KY 41858

BOOKLET ENCLOSED

JA0056

Copyright 1989

RALPH BLIZARD

BLIZARD TRAIN

Ralph Blizard's music and personality are a wonderful combination of rich East Tennessee traditions and a unique personal vision. His fiddling combines old mountain tunes, sophisticated long-bow techniques, and a sense of melody that is inspired by the excitement of the moment. Ralph is always learning and creating, as these recordings demonstrate well. A pioneer in radio broadcasting during the 1930's and 1940's, he continues to bring traditional music and dance to large audiences while working to preserve these traditions for future generations.

Herbert Ralph Blizard was born December 5, 1918, in Kingsport, Tennessee. His parents, Robert Houston Blizard and Jennie Catherine Willis Blizard, were both from the Tennessee-Virginia border area of Scott and Russell County, Virginia. After their marriage, they moved to Kingsport, where Robert worked as a linotype operator for the *Kingsport Times* until his retirement, in 1954. In addition, he played fiddle and banjo and occasionally taught singing school—short courses in hymn singing, usually sponsored by local churches or hymn-book publishers. Robert and Jennie raised four boys and two girls: Ralph, Aldridge, Roy ("Bo"), Carl, Beatrice, and Joan.

The Tennessee-Virginia border region boasts a musical heritage of legendary proportions. The Carter Family, the Stanley Brothers, Jim and Jesse McReynolds, and many other famous musicians have come from these hills. In 1927, on a talent scouting trip through the Southeast, Victor Records executive Ralph Peer held recording sessions in Bristol that changed the future of country music. On this trip, he discovered the Carter Family and Jimmie Rodgers. The same musical traditions that drew recording executives to the area during the 1920's continue to produce exceptional music. This is the environment that nurtured Ralph Blizard and inspires him today.

During the 1920's, a few houses down from the Blizard home on Dorothy Street, in Kingsport, stood the home of Amos Dennison and his family. Ralph "raked back" his memory about the Dennison household in a recent interview with John Rumble, of the Country Music Foundation. "Amos Dennison was a banjo player," Ralph recalled. "Their home was the center of a lot of the jam sessions of the musicians, not only around our locality. [They'd] come from quite a ways.... Just about everybody in traditional music in our locality was around at one time or another.... Carl McConnell, who lived in Hiltons, he hitchhiked over. And Doc Addington—he's Maybelle Carter's brother. They [Doc and Carl] were quite a duet. And the Carters were over there to those sessions." These gatherings gave Ralph a chance to meet, hear, and play with many musicians who deeply influenced his life and his music. They also gave him a taste for "jam sessioning," as he calls it, which he still enjoys immensely.



Ralph, around 1930, approximately thirteen years old.

Quite a bit of "jam sessioning" also went on at

June Appal is an Appalachian based recording company specializing in traditional and contemporary mountain music.

Record title and Number .....

We welcome your comments about June Appal. Especially we would like to know how you heard about us and what you think of the quality of the recording:

.....

.....

If you are not on our mailing list and would like to be, write or return this card to June Appal Recordings, Box 743, Whitesburg, Kentucky 41858.

Your Name: .....

Address: .....

Affix
Stamp
Here

June Appal Recordings
Box 743
Whitesburg, Kentucky
41858

SUPER STARS HIT PARADE

Vol 7



·SUGAR MINOTT · SANCHEZ · HORACE ANDY · Thriller "U"
· LINVAL THOMPSON · Jimmy Riley · Leroy Gibbon · Gregory Isaacs ·
·DEAN FRASER · AL CAMPBELL · JOHN HOLT · ERNEST WILSON·

Super Stars Hit Parade Vol. 7 Compilation

SIDE ONE

1. GHETTO CELEBRITY (G. Isaacs)
   GREGORY ISAACS
2. RUB A DUB MARKET (S. Minott)
   SUGAR MINOTT
3. ALL IN THE GAME (Adapted)
   ERNEST WILSON
4. I'M COMING HOME (Adapted)
   THRILLER "U"
5. OH MOMMY BLUE (Adapted)
   HORACE ANDY
6. TELL HIM I'M NOT HOME (Adapted)
   SANCHEZ

SIDE TWO

1. SUSIE WONG (L. Thompson)
   LINVAL THOMPSON
2. WOMAN OF MY DREAM (L. James/J. Holt)
   JOHN HOLT
3. MIDNIGHT LOVER (Al Campbell)
   AL CAMPBELL
4. I MAY NEVER SEE MY BABY (Adapted)
   JIMMY RILEY
5. ADDICTED TO LOVE (L. Gibbon)
   LEROY GIBBON
6. ADDICTED TO SAX (D. Fraser)
   DEAN FRASER

PRODUCED BY KING JAMMY
ARRANGED BY KING JAMMY & JOHN JOHN
HARMONIES DONE BY BRIAN & TONY GOLD
MUSICIANS: STEELIE & CLEAVIE, FIREHOUSE CREW, DEAN FRASER
MIXED BY KING JAMMY & SNAKIE

SPECIAL THANKS TO DEAN FRASER FOR HIS HORN ARRANGEMENT AND TO THE KING JAMMY CREW FOR ASSISTANCE.

MARKETED & DISTRIBUTED BY:
WORLD ENTERPRISE RECORDS
4714 CHURCH AVENUE
BROOKLYN, NEW YORK 11203
Tel.: 1 (718) 282-7709 / 7942
Fax : 1 (718) 469-8056
Telex: 4873708WORLDUI

LALP 39

STEREO

Callas portrays Verdi Heroines



Philharmonia Orchestra
under the direction of **Nicola Rescigno**

MARIA CALLAS PORTRAYS VERDI HEROINES


THE BETTMANN ARCHIVE

side one

LADY MACBETH, from MACBETH

(1) Nel dì della vittoria;
Cavatina: Vieni! t'affretta! (Act 1)

(2) La luce langue (Act 2)

(3) Una macchia è qui tuttora!
(Sleepwalking Scene) (Act 4)

side two

ABIGAILLE, from NABUCCO

(1) Ben io t'invenni;
Anch'io dischiuso un giorno
(Act 2)

ELVIRA, from ERNANI

(2) Sorta è la notte;
Cavatina: Ernani! Ernani, involami
(Act 1)

ELISABETTA DI VALOIS,
from DON CARLO

(3) Tu che le vanità (Act 4)

Philharmonia Orchestra
Nicola Rescigno, cond.

ANGEL RECORDS
35763

Tu che le vanità conoscesti del mondo
e godi nell'avel il riposo profondo,
s'ancor si piange in cielo, piangi sul mio dolore,
e porta il pianto mio al trono del Signor.

Carlo qui verrà! Sì! Che parta e scordi omai.
A Posa di vegliar sui giorni suoi giurai.
Ei segua il suo destin, la gloria il trascerà.
Per me, la mia giornata a sera è giunta già!

Francia, nobile suol, sì caro a' miei verdi anni!
Fontenebló! vèr voi schiude il pensier i vanni.
Eterno giuro d'amor là Dio da me ascoltò,
e quest' eternità un giorno sol durò.

Tra voi, vaghi giardin di questa terra ibéra,
se Carlo ancor dovrà fermar i passi a sera,
che le zolle, i ruscelli, i fonti, i boschi, i fior,
con le lor armonie cantino il nostro amor.

Addio, bei sogni d'ór, illusion perduta!
Il nodo si spezzò, la luce è fatta muta!
Addio, verd'anni, ancor! cedendo al duol crudel,
il cor ha un sol desir: la pace dell' avel!

Thou who knowest the vanities of the world,
and dost enjoy deep repose in the tomb,
if yet there is weeping in heaven, weep for my grief,
and carry my sorrow to the throne of the Lord.

Carlo will come here! Yes, that he may go and forget
for ever.
I swore to Posa to watch over his days.
Let him follow his destiny, he will find glory.
For me, my short day shall be ended this evening.

France, noble land, so dear to my green years!
Fontainebleau! thought opens its pinions for you.
There God heard me swear eternal love,
and that eternity lasted but one day.

To your midst, lovely gardens of this Spanish land,
if Carlos again must wend his way at evening,
let the earth, the streams, the fountains, the woods,
the flowers,
with all their harmonies sing of our love.

Farewell, dear golden dreams, lost illusion!
The knot is broken, the light is turned dumb!
Farewell, green years, again; yielding to cruel grief,
my heart has one desire alone, the peace of the tomb!

Notes and translations © 1959 WILLIAM MANN

PHOTO, AUERBACH



Maria Callas and
conductor Nicola Rescigno

CALLAS ON ANGEL

Aria Collections

Callas at La Scala (Medea, La vestale, I puritani, La sonnambula) . . . . . Angel 35304
Callas: Coloratura-Lyric (Adriana Lecouvreur, Andrea Chénier, La Wally, Mefistofele, Il barbiere di Siviglia, Dinorah, Lakmé, I vespri Siciliani) . . . . . Angel 35233
Callas Portrays Puccini Heroines (Manon Lescaut, Madama Butterfly, La Bohème, Suor Angelica, Gianni Schicchi, Turandot) . . . . . Angel 35195

Complete Operas

Bellini: Norma . . . . . Angel Album 3517 C/L
Bellini: I puritani . . . . . Angel Album 3502 C/L
Bellini: La sonnambula . . Angel Album 3568 S/L
Donizetti: Lucia di Lammermoor . . . . . Angel Album 3503 B/L
Leoncavallo: I pagliacci . Angel Album 3527 3S/L
Mascagni: Cavalleria rusticana . . . . . Angel Album 3509 3S/L
(I pagliacci & Cavalleria: Angel Album 3528 C/L)
Puccini: La Bohème . . . Angel Album 3560 B/L
Puccini: Madama Butterfly . . . . . Angel Album 3523 C/L
Puccini: Tosca . . . . . Angel Album 3508 B/L
Puccini: Turandot . . . . Angel Album 3571 C/L
Rossini: Il barbiere di Siviglia . . . . . Angel Album 3559 C/L
Rossini: Il turco in Italia . Angel Album 3535 S/L
Verdi: Aida . . . . . Angel Album 3525 C/L
Verdi: Un ballo in maschera . . . . . Angel Album 3557 C/L
Verdi: La forza del destino . . . . . Angel Album 3531 C/L
Verdi: Rigoletto . . . . . Angel Album 3537 S/L
Verdi: Il trovatore . . . . Angel Album 3554 S/L

Opera Highlights

Bellini: Norma . . . . . Angel 35379
Leoncavallo: I pagliacci & Mascagni: Cavalleria rusticana . . . Angel 35345
Verdi: La forza del destino . . . . . Angel 35432
Verdi: Rigoletto . . . . . Angel 35518

ANGEL RECORDS
35763

WS 326

STEREO

LES GRANDES CHANSONS (VOLUME IV)

COLUMBIA lp

JACQUELINE FRANÇOIS



WITH PAUL DURAND AND HIS ORCHESTRA

Newly recorded interpretations of the best loved French songs of the past three decades...One of a series of albums designed to cover the entire field of the modern French chanson — WITH FRENCH TEXTS AND ENGLISH TRANSLATIONS.

(RECORDED IN PARIS)

PARIS JE T'AIME

MON COEUR EST UN VIOLON

C'EST MON GIGOLO

FASCINATION

ICI L'ON PECHE

SEULE CE SOIR

J'AI DEUX AMOURS

A PARIS, DANS CHAQUE FAUBOURG

SOUS LES TOITS DE PARIS

LA MER

VOUS QUI PASSEZ SANS ME VOIR

QUE RESTE-T-IL DE NOS AMOURS?

POUR CEUX QUI AIMENT LES CHANSONS IMMORTELLES DE FRANCE.

Les Grandes Chansons—
Volume IV
JACQUELINE FRANÇOIS
with Paul Durand and his Orchestra
Recorded in Paris

WS 326

COLUMBIA ● Lp

Available on Regular—WL 178

Paris je t'aime
Mon coeur est un violon
C'est mon gigolo
Fascination
Ici l'on pêche
Seule ce soir

J'ai deux amours
A Paris, dans chaque faubourg
Sous les toits de Paris
La Mer
Vous qui passez sans me voir
Que reste-t-il de nos amours?

French texts and English translations inside

Not long after the liberation of Paris, a young woman whose chic was already discernible gave up her job as a cutter for motion pictures and embarked on a career in the precarious Parisian world of popular song. To break into the world of Chevalier, Piaf and Trenet took not only talent but temerity. The poise and artistry of Jacqueline François made an immediate impression, and within one month after making her first recording she was awarded the Grand Prix du Disque.

Mlle. François is unique in her profession, despite a profusion of other excellent artists of the chanson. Her musicianship is consistently superior, and she is matchless in the quality of her sound, in her phrasing and diction. Moreover, she possesses that peculiar personal magic that mesmerizes her audiences by her singing alone; she has no need for spoken introductions to explain her songs. So skillfully does she create a mood that the language barriers fall away, a difficult achievement for a popular vocalist. Mlle. François has sold more recordings throughout the world than any other French singer.

Always determined to become a chanteuse, Mlle. François began entering competitions and contests when she was fifteen, losing with a steady predictability that would have discouraged a lesser artist. Giving up the competitions, she found a few jobs in cabaret, a few more in music halls. She auditioned often for record companies, but again and again heard the same reply: "Votre voix n'est pas phonogénique."

At length she was heard by the composer-conductor Paul Durand, who appreciated her talent at once. He took her to a recording studio and supervised her recording of C'est le printemps, which won the first of her many Grands Prix du Disque.

Since that time, Mlle. François has become an international star. Her recordings of Boléro, Les feuilles mortes, L'âme des poètes and above all Mademoiselle de Paris (which Paul Durand wrote for her) are among the most popular records not only of France but of the world.

In the late Fifties, Mlle. François undertook her first extensive singing engagements in the Americas, appearing in New York, Miami Beach, Las Vegas and Mexico City, and has been a regular visitor ever since. Beautifully dressed (in blue, her favorite color) she appears in the spotlight and takes instant command of the audience. She feels that her métier is singing and singing alone, and that her performances need no tricks of costume or movement. That she is correct is attested by the fact that her first engagement at the Hotel Plaza in New York broke all post-war records.

As Newsweek noted, reviewing her Persian Room performance: "Refreshing... is Jacqueline François...With Mlle. François a mood is a mood in any language. 'Chevalier talks,' she observes. 'I sing.' Hence, she introduces her songs quite simply in French, by title only." And, added the New York Daily Mirror, "She stands up there in the spotlight and lets her vocal cords go to work for her." The New Yorker observed further that it was not necessary to have been graduated from Berlitz to be beguiled by her vocal technique, phrasing and timbre.

In this collection, Mlle. François offers twelve of the great chansons of France, weaving her incomparable spell over songs by Trenet, Durand, Laparcerie, Jaubert and other notable composers. The program is the fourth in a series of new recordings by Patachou, Juliette Greco and Yves Montand, a series which presents a unique survey of the endlessly fascinating popular songs of Paris. Each program includes the French lyrics and literal English translations. With these artists, and with these songs, Mlle. François—Mademoiselle de Paris—takes her place with the suave artistry and compelling warmth that are hers alone.

ALSO IN THIS SERIES:

Volume I—Patachou—WL 166/WS 318* ● Volume II—Yves Montand—WL 173/WS 322* ● Volume III—Juliette Greco—WL 174/WS 323*

*Stereo.

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS.

SIDE I	PARIS JE T'AIME—Famous Music Corp (ASCAP)	SIDE II	J'AI DEUX AMOURS—Miller Music Corp (ASCAP) 2:20
MON COEUR EST UN VIOLON—Chappell & Co., Inc. (ASCAP)	3:23	A PARIS, DANS CHAQUE FAUBOURG—B.I.E.M	2:49
C'EST MON GIGOLO—DeSylva, Brown & Henderson, Inc & Alamo Music, Inc (ASCAP)	2:31	SOUS LES TOITS DE PARIS—Harms, Inc. (ASCAP)	2:24
FASCINATION—Southern Music Pub. Co., Inc (ASCAP)	3:27	LA MER—T. B. Harms Co. (ASCAP)	3:40
ICI L'ON PECHE—Sam Fox Pub. Co. (ASCAP)	3:35	VOUS QUI PASSEZ SANS ME VOIR—Chappell & Co., Inc. (ASCAP)	3:11
SEULE CE SOIR—B.I.E.M	3:15	QUE RESTE T IL DE NOS AMOURS?—Leeds Music Corp (ASCAP)	3.20

THIS COLUMBIA **STEREO** **FIDELITY** RECORDING IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

SEEMS A MILLION SAX

Vol. 2

DEMO CATES





SEEMS A MILLION SAX
Vol. 2 *DEMO CATES*

SIDE 1

(1) I FOUND A LOVE
(2) CRY BABY
(3) BURNING FIRE
(4) I'M GONNA HAVE TO TELL HER

SIDE 2

(1) SEVEN LETTER
(2) MAKE IT WITH YOU
(3) I WANNA WRITE YOU A LOVE SONG
(4) IT'S ALRIGHT (THIS SAX FEELING)

MUSICIANS:
KINGSLEY ETTIENNE
VEZI TAYEB
BACKGROUND VOCALS: BETTY RICHARDSON
JOANNA PERIKE

MIXED BY: VEZI TAYEB
RECORDED: KENSINGTON STUDIO
ENGINEERED: VEZI TAYEB



Manufactured And Marketed
By D-K PRODUCTIONS INC.
1553 EGLINTON AVE. W.
TORONTO, ONTARIO M6E 2G9
(416) 789-5722

© 1987 D.K. PRODUCTION INC.
℗ 1987 D.K. PRODUCTION INC.

D-K 77-75

MADE IN CANADA


SARAH
BAKER
KSCW

SIDE ONE
HIGH CALIBER LOVE (3:58)
*PACK OF LIES (3:42)
ANOTHER DOOR (4:45)
**USE IT OR LOSE IT (2:55)
GOT MY REASONS (3:50)

SIDE TWO
UNTIL THE LAST GOODBYE (3:17)
AM I EVER ON YOUR MIND (3:15)
LIVEWIRE (2:08)
CHILD OF MY TIME (3:36)
GRACE (1:59)



Sarah Baker
Vocals, Acoustic Piano, Hammond B-3 Organ, Accordian, Synthesizer

Ashley Cleveland
Background Vocals on "Pack of Lies" and "Until the Last Goodbye"

Andy Just
Harmonica

Mark Karan
Electric Guitars

103.3 FM.

Billy Lewis
Drums

Michael White
Bass

CHIEF ENGINEER
Allen Sudduth

ADDITIONAL ENGINEERS
Moira Marquis, Sarah Baker, Markus James, Joe Hoffmann

Recorded on Shugar's Hill, Bodega, CA
"Grace" recorded at Hoffmann Studios, Occidental, CA
Mixed at Prairie Sun Studios, Cotati, CA
Mastered by George Horn at Fantasy Studios, Berkeley, CA

PHOTOGRAPHY
Phil Bray

COVER DESIGN
Michael Spano | Thomas Ludovise

THANK YOU
Barbara Hanson, Herb Solomon, Jack Jacobsen, Mooka Rennick, Arella Barlev, Pat Ford, Frank Hayhurst, Randy Quan, Phillip Shugar, Nell Baker Milne, Ashley Cleveland, Janice Bray, Jim Boggio, Bill Bowker.

A special thanks to the m
for their contributions to the arrang

Ashley Cleveland appears c
Atlantic Records

PRODUCED BY MARKUS JAMES AND SARAH BAKER

All songs by Sarah Baker except
*Music written with Markus James **Music written with Billy Lewis
© 1990 Estalee Music/Ascap © 1990 Firenze Records

FIRENZE RECORDS • 1825 Haight St. #65 • San Francisco, CA 94117

When I Sing For Him





Musicians

Bobby Dyson — Electric Bass
Fred Newell — Electric Guitar
Hargus "Pig" Robbins — Piano
Benny Robertson — Piano
Jim Vincent — Steel Guitar
Mike Lawler — Keyboard
Jerry Carrigan — Drums
Joseph L. Christman — Drums
Dave Kirby — Rhythm Guitar
George McCormick — Vocals
Curtis Young — Vocals

Credits

Produced by Porter Wagoner for P&J Productions
Engineered by Tom Pick (for Goldust Productions, Inc.)
Recording Technician/Roy Shockley
(for Goldust Productions, Inc.)
Mastered by Denny Purcell
Recorded at Fireside Studios/Nashville, Tennessee
Technical Advisor/John W. Nelley, Jr.
Promotion/Brooke Newell Promotions
Photography/Don Putnam, the harpeth group
Art Direction/Dan Klatt, Omnigraphics, Inc.

Records: P&J Records
P.O. Box 120538
Nashville, Tennessee 37212

SIDE ONE

LIFE'S RAILWAY TO HEAVEN (2:[illegible])
OLD CAMP [illegible]
PEACE IN THE [illegible]
SATAN'S RIVER [illegible]
WHERE THE [illegible]

SIDE TWO

I THOUGHT [illegible]
I FOUND A M[illegible]
HEAVEN ON [illegible]
JUST A ROSE [illegible]
THE BIRD TH[illegible]

SIDE THREE

WHERE WOU[illegible]
WHAT WOUL[illegible]
YOUR HO[illegible]
SINGING ON [illegible]
SATAN GETS [illegible] (2:36)
CITY ON [illegible] (3:40)

SIDE FOUR

SWING LOW [illegible]
STRANGER [illegible]
TROUBLE IN THE AM[illegible]ORDER (3:21)
WHEN I SING FOR HIM (2:4[illegible])
CABIN IN GLORY LAND (2:23)

© 1979 P&J Productions
Printed in USA

Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

G 7250

MEMORIAL EDITION

"A HERO'S LIFE" is the last major orchestral work recorded by the late Sir Thomas Beecham, whose recent death saddened the entire world of music.

"No more fitting tribute to Beecham's memory could be imagined than this . . . Beecham finds greater richness, a more truly forceful heroism than any other conductor I know . . . "

—Edward Greenfield in THE GRAMOPHONE

(S)G-7250

Capitol RECORDS

HIGH FIDELITY

SIR THOMAS BEECHAM

Bt., C.H.

1879–1961

EIN HELDENLEBEN

(A Hero's Life)

RICHARD STRAUSS

ROYAL PHILHARMONIC ORCHESTRA

© CAPITOL RECORDS, INC.

G 7250

HIGH FIDELITY RECORDING

RICHARD STRAUSS

EIN HELDENLEBEN

SIR THOMAS BEECHAM, Bart. C.H.

conducting THE ROYAL PHILHARMONIC ORCHESTRA

SOLO VIOLIN: STEVEN STARYK

"No more fitting tribute to Beecham's memory could be imagined than this... Beecham finds greater richness, a more truly forceful heroism than any other conductor I know. On almost every page Beecham finds special felicities..." Edward Greenfield in THE GRAMOPHONE

A Note on the Recording
by Victor Olof, recording director for Electric & Musical Industries Ltd.

This recording of Richard Strauss' *Ein Heldenleben* is virtually the last major orchestral work that Sir Thomas Beecham taped. His previous record of this title dates back to November 1947 issued March 1948 on 78 r.p.m. discs with the same orchestra, The Royal Philharmonic. Always a favourite with Sir Thomas, this tone poem, considered by most musicians to be the composer's greatest orchestral composition, needs a tremendous amount of preparation for recording, both musically and technically, which it received on this occasion.

When in 1958 I invited Sir Thomas to consider this project, he seemed a little diffident, but never quite revealed his innermost thoughts regarding his hesitation. Although part of his vast repertoire, it was not one of his "war-horses" and he had not performed it on the concert platform for quite a few years. Also he realised only too well the difficulties involved, but after some persuasion he agreed to commence operations.

One of his first tasks was to coach Steven Staryk, the leader (or concertmaster) in the interpretation of the solo violin part, which is of concerto proportions. The recording took place in the Kingsway Hall, and Sir Thomas duly arrived and proposed to "have a go at it," to which I readily agreed, although the engineers had had no opportunity to get what we call "lined up" beforehand.

I for one was thrilled already with the massive sound he produced from the orchestra. He was conducting, singing and even shouting, whipping up the players to a frenzy, especially in the battle scene, and all this at 10 o'clock on a cold spring morning.

Now came our most nervous moment. "Play-back for Sir Thomas, please, in the hall," I demanded. He always preferred to listen from a loud speaker alongside his rostrum, and he also liked the members of the orchestra to listen with him, so that he could make comments and criticise as we went along. Well, I would be exaggerating if I said that he was satisfied with this first effort—far from it! We too were just beginning to realise the innumerable problems that had to be solved in this complicated score with an orchestra of about a hundred players.

Listening, Sir Thomas started editing the score for recording requirements, adjusting balance, etc., and criticising the technical sound, and very soon we all departed, leaving George Brownfoot, his indefatigable librarian, to sit up all night marking the orchestral material according to Sir Thomas' wishes, ready for the next day's session.

Many more sessions were taken over the work, and eventually the recording assumed some satisfactory shape, and the tapes were passed to the editor for cutting and so made ready for Sir Thomas to hear in complete form.

Many people have asked me why Beecham discs are generally outstanding. The answer, I think, is that Sir Thomas preferred a large canvas. To him the architecture and line of a work were of paramount importance, and to achieve this result he mostly recorded long sections, filling in the details later. This process can be very trying to the technical staff, and veritable miracles have been performed for Sir Thomas in the cutting room to obtain the results he desired. To him nothing was impossible in this respect, and it was quite useless to say that it could not be done. He was always extremely meticulous regarding nuances, phrasing to the last detail, and innumerable re-makes were taped and listened to over and over again; we finally reached the point when he considered the recording finished—at least for the time being—although feeling uncertain whether he liked it or not.

Then came a lengthy tour in the United States and elsewhere, and it was many months later, after some further improvements had been made, that he gave his final approval.

Having supervised Sir Thomas' recordings for E.M.I. during the past five years and knowing him well before that, I understood his mood of very great seriousness during this recording and realised that he felt that this would probably be the last time that he would record *Ein Heldenleben*. I do not remember his making fun at all during these sessions, as he was apt to do on most occasions. Maybe he considered this as his lasting memorial to an old friend (the composer), little realising that it would also be his own memorial.

We hope that listeners will cherish this great interpretation of *A Hero's Life*, and that it will summon memories of our illustrious and unforgettable Sir Thomas Beecham, especially in the deeply moving and serenely beautiful epilogue to this masterwork.

© 1961 VICTOR OLOF

Strauss was 34 when he wrote Ein Heldenleben, *the last and largest of his tone poems, in 1898. The first performance took place at Frankfurt-am-Main on March 3, 1899, ten years after the production of* Don Juan, *the first of the series to be performed.*

At one time, a good deal of fuss was made about A Hero's Life *because it was believed that the hero Strauss had in mind was himself. As far as the music is concerned, it does not matter a scrap whether he was being flagrantly autobiographical (to some extent all creative art is so) or whether he was writing about some ideal Being in whose fate we may, not unnaturally, expect Strauss to be interested. What matters is the way Strauss places this Being in relation to events, for this is not a story, it is a record of reactions and responses. The music, though continuous, falls into six main sections:*

1 The Hero. *The swaggering opening theme, followed by three contrasting and interlinked ideas typifying the gentler aspects of his character, together vividly delineate the whole man.*

2 His Adversaries. *A sharp-etched portrayal (mainly by woodwind) of their spiteful trivialities and stupidities.*

3 His Companion. *Now enters woman, introduced by a long violin solo.*

4 His Prowess in Battle. *His adversaries are routed in "the most splendid battle that has ever been painted in music."*

5 His Peaceful Labours. *This section includes quotations from some of Strauss' own "works of peace":* Don Juan, Also sprach Zarathustra, Tod und Verklärung, Don Quixote, Till Eulenspiegel, *the opera* Guntram, *and the songs. And finally:*

6 His Retirement and Life's Fulfilment. *Once again the music rises in tumult as the Hero remembers his struggle and search for happiness. But gradually, almost imperceptibly, the calm of complete renunciation takes possession of him.*

The huge orchestra includes woodwinds in fours, five trumpets, eight horns, two tubas, with percussion and strings augmented in corresponding measure.

MEMORABILIA OF SIR THOMAS BEECHAM
ON CAPITOL RECORDS

(Royal Philharmonic Orchestra, unless otherwise noted)

MY FAVOURITE OVERTURES La Gambiale di Matrimonio, The Fair Melusina, Le Corsaire, La Gazza Ladra, A Midsummer Night's Dream.	(S)G 7251
BIZET: Symphony in C; LALO: Symphony in G minor. *Orchestre National de la Radiodiffusion Française.*	(S)G 7237
HAYDN: Salomon Symphonies, Vol. 1 (Nos. 93-98).	(D)GCR 7127
HAYDN: Salomon Symphonies, Vol. 2 (Nos. 99-104).	(S)GCR 7198
SCHUBERT: Symphonies Nos. 3 in D and 5 in B flat	(S)G 7212
BEETHOVEN: Symphony No. 7 in A	(S)G 7223
BRAHMS: Symphony No. 2 in D.	(S)G 7228

(S) indicates stereo; (D) indicates duophonic

THIS MONOPHONIC MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAPHS. IT CANNOT BECOME OBSOLETE. IT WILL CONTINUE TO BE A SOURCE OF OUTSTANDING SOUND REPRODUCTION, PROVIDING THE FINEST MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH.

SZ 37601

EMI Angel

BALLETS FROM VERDI OPERAS

I Vespri siciliani ("The Four Seasons") · Macbeth · Aida

Riccardo Muti

Philharmonia Orchestra



EMI Angel
SZ 37801

Riccardo Muti

CONDUCTS

Ballets from Verdi Operas

Side One

I VESPRI SICILIANI—"THE FOUR SEASONS" (29:38)
- No. 1, Winter
- No. 2, Spring (with John McCaw, clarinet)
- No. 3, Summer (with Gordon Hunt, oboe)
- No. 4, Autumn

PHILHARMONIA ORCHESTRA

Side Two

MACBETH (Act III) (libretto by Piave & Maffei)
1. Ballet (10:00)
2. Chorus of Witches and Dance of the Spirits (4:28) (with the Ambrosian Opera Chorus, Chorus Master: John McCarthy)

AIDA (Act II)
3. Dance of the Little Moorish Slaves (1:36)
4. Grand March and Ballet (5:40)

NEW PHILHARMONIA ORCHESTRA

A generation of operatic rediscovery has not only brought back to the stage every one of the 26 operas composed by Giuseppe Verdi (1813–1901), but phonograph recording has explored aspects of them almost unknown or forgotten in the conventions of repertory performance. Among these are the suites of ballet music he composed for six of his operas besides *Aida*, his only opera in which the ballet has formed an integral part of most productions. Otherwise the dances are usually left unperformed, generally for reasons of practicability, economy or overall length, depriving us of music in which Verdi's skill in melodic invention and orchestral resource is by no means inferior to the comparable qualities in Tchaikovsky's ballets.

Again apart from *Aida*, all the ballet sequences Verdi composed were written to satisfy the demand at the Paris Opéra, where convention and the patronage of rich subscribers expected a ballet as part of every opera. (Moreover, as Wagner found to his cost with *Tannhauser* in 1861, the members of the Jockey Club looked with disfavor on any opera-ballet earlier than the Third Act, which allowed them to dine in comfort before arriving in time to admire their protégées among the dancers.) Verdi incorporated a ballet as part of the original composition if the opera was first written for Paris (as with *Les Vêpres siciliennes* in 1855 before it became *I Vespri siciliani*, and with *Don Carlos* in 1867), or else added one to an existing score for an opera's first Paris production.

His first music for ballet came about in this way when, in 1847, *I Lombardi* was adapted for Paris as *Jérusalem* to include a divertissement of plotless dances in a harem setting. *Les Vêpres siciliennes* was next, then followed dances in Spanish-gypsy character when *Il Trovatore* became *Le Trouvère* in 1857, the famous theme of the Anvil Chorus being transformed into a gypsy dance as well. Hecate and the Witches were summoned to dance in *Macbeth* (1865), and in *Don Carlos* two years later the ballet of "La Pérégrina" was the allegory of a virtually perfect pearl which belonged to Philip II of Spain (who is featured in the opera), and had by then passed to Napoleon III (who was at the opera's premiere). Finally, after *Aida*, Verdi added a divertissement to *Otello* in 1894—the last music he ever wrote for the theater.

The composer only once held out against the Parisian demand for ballet, when he refused to add one to *Rigoletto* in 1884. The Director of the Opéra thereupon suggested that, if he were too tired to compose more, he could surely find a place in Act II for "l'adorable ballet des Vêpres siciliennes." In its day this was evidently the most popular of Verdi's ballet sequences, as it is also his richest and most extensive. As part of the opera, it opens the second scene of Act III, set in the palace of Monforte, the French Governor of Sicily, at Palermo. Monforte has arranged for a ballet of the Four Seasons to be the central entertainment for his guests at a splendid ball, an allegorical divertissement presided over by Janus, the two-faced Roman god.

At the outset, Janus makes a ceremonious entrance, *alla marcia*, to present the unveiling of the New Year, opening up the earth with a golden key to give life to the Seasons. From the ground emerges an ice-covered bower, bringing the Winter ballerina as the first season of the new year. She is attended by male supporters suffering in the cold, graphically suggested in the shivering orchestral strings. They make a fire and invite Winter to join them, but she prefers dancing as a means to warm the blood; the music's glittery staccato giving way to a more invigorating pulse. Zephyrs appear, melting the signs of ice and frost, and flowers emerge with the Spring ballerina at their center. Her dance is a balmy clarinet melody with a gradually accelerating waltz rhythm, very suggestive of Tchaikovsky.

The flowers are replaced by ears of corn as Summer and her companions gather the grain and



begin to dance, but they are overcome by the heat, suggested in a lazy oboe solo with a drone harmony that has no energy to modulate. When the tempo changes and becomes more vivacious, they bathe themselves in refreshing streams brought by naiads. Suddenly a faun enters with other satyrs, who put the girls to flight. Crushing the grapes and other fruits which have replaced the corn, the faun discovers Autumn. Her dancing is at first tinged with sadness, but then moves on to a livelier bacchanal of solo variations and ensemble dances, and an exhilarating coda and finale.

In recent years the music of Verdi's Four Seasons ballet has found new choreographic identities apart from the opera, including Andre Prokovsky's *Vespri* (1973), as a classical divertissement for the New London and Scottish Ballet companies, and Kenneth MacMillan's *Four Seasons* (1975) for the Royal Ballet at Covent Garden, in which he retained only the seasonal associations of temperament and character in otherwise plotless dances set to the music.

The shorter ballet from *Macbeth* has remained the least known of the suites recorded here. It is also the most dramatic, for Verdi took care to outline a scenario that would have dramatic relevance to Shakespeare's scene of Macbeth's second visit to the Witches. He took his cue from a Middleton interpolation in the play calling for an "antic round" from the goddess Hecate and her attendant spirits. Traditionally associated with night and witchcraft, the goddess instructs the Witches in mime how to answer Macbeth's forthcoming enquiry as to his destiny, and on no account to divulge his ultimate fate. They listen respectfully before the dancing is resumed.

Verdi himself wrote, in a letter to Léon Escudier, his French publisher, before the first performance in Paris: "You will see that there is a little plot in the ballet which fits very well with the rest of the drama. The appearance of Hecate, Goddess of Night, works well: she interrupts the devilish dances with a sober, severe adagio. I don't need to tell you that Hecate should not dance, but mime. Nor need I point out that this adagio must be played by the basset-horn or bass clarinet, as is specified, so that in unison with cello and bassoon it produces a hollow, forbidding tone which suits the situation." Verdi's orchestration for the other dances involves dramatic use of the brass and even a waltz turns diabolical with sinister cackles of woodwind. The chorus of Witches simply identify their recipe in the cauldron, in the librettist's versification from Shakespeare's "eye of newt and toe of frog", etc.

The dances in *Aida* were part of Verdi's conception from the outset, although the opera was destined not for Paris but for Cairo. Its commission was to celebrate the opening of the new Cairo Opera House (not the opening of the Suez Canal which took place the same year, 1869). For various reasons the opera's premiere had to wait until late in 1871 (on December 24) and its immediate and continued success is a matter of history. The first Paris production followed five years later, in the wake of those in Milan and New York but just in advance of London, and Verdi slightly extended the dances. One theory suggests this forestalled a certain Alexandre Luigini, whose well-known *Ballet Egyptien* is thought to have been composed in the hope of having it interpolated into *Aida*.

On this record can be heard the sprightly dance in Act II, with which Amneris's Moorish slaves entertain her as she longs for the return of the victorious Radamès from his campaign against the invading Ethiopians. From the following scene comes the great Triumphal March for the victory parade at Thebes, leading into the celebratory ballet, sparkling with piccolo and triangle, that heralds the arrival of Radames himself.

℗ 1981 Noël Goodwin

Recording Producer: JOHN MORDLER
Engineers: NEVILLE BOYLING (Side one) STUART ELTHAM (Side two)
Art Direction & Design: Marvin Schwartz
Muti photo: Clive Barda
℗ 1981 1976 1974 EMI Records Limited. © 1981 Capitol Records, Inc.
Library of Congress Catalog Card Number 81-750222 applies to this recording

Of related interest by Riccardo Muti and the Philharmonia Orchestra on Angel Records:

GREAT VERDI CHORUSES. Including *Nabucco*, *Il Trovatore*, *La Traviata*, *Aida*, others. With the Ambrosian Opera Chorus, Chorus of the Royal Opera House, Covent Garden, and soloists. SZ-37795

VERDI OVERTURES. Including *La Forza del destino*, *Giovanna d'Arco*, *Luisa Miller*, others. S-37407

VERDI UN BALLO IN MASCHERA. With Arroyo, Domingo, Cappuccilli, Cossotto, Grist, Chorus of the Royal Opera House, Covent Garden. (Complete opera) SCLX-3762

VERDI NABUCCO. With Manuguerra, Scotto, Ghiaurov, Luchetti, Ohrazitsova, the Ambrosian Opera Chorus. (Complete opera) SCLX-3850

VERDI MACBETH. With Milnes, Cossotto, Carreras, Raimondi, the Ambrosian Opera Chorus. (Complete opera) SCLX-3844

VERDI AIDA. With Caballé, Domingo, Cossotto, Cappuccilli, Ghiaurov, Chorus of the Royal Opera House, Covent Garden. (Complete opera) SCLX-3815

BELLINI I PURITANI. With Caballé, Kraus, Hamari, Manuguerra, the Ambrosian Opera Chorus. (Complete opera) SZCX-3881

LEONCAVALLO I PAGLIACCI. MASCAGNI CAVALLERIA RUSTICANA. With Caballé, Nurmela, Carreras, Scotto, Hamari, Manuguerra, the Ambrosian Opera Chorus. (Complete operas) SZCX-3895

ROSSINI OVERTURES. Including *The Silken Ladder*, *The Barber of Seville*, *Semiramide*, *William Tell*, others. SZ-37750

MANUFACTURED BY EMI RECORDS (U.K.) A DIVISION OF CAPITOL INDUSTRIES-EMI, INC., HOLLYWOOD AND THE STATE OF CALIFORNIA. DISTRIBUTED BY CAPITOL RECORDS, INC., LOS ANGELES, CALIFORNIA. ACOUSTICALLY ELECTRONICALLY MANUFACTURED IN THE U.S.A. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. PRINTED IN U.S.A.


Code Purple
ANDREW NEIL

Side A

1. Animals in Zoos
2. Rocken
3. Boom
4. Superhero
5. Lonely Road

Side B

1. Rainsong
2. I Don't Want To Play
3. Outlaw
4. Tears of a Soldier
5. Roses
6. Thought of You



"The sound of the record is crisp and immediate as if Andrew is in the same room with you, guitar in hand, eyes closed as he enters the deep well from which these songs came forth. "Code Purple" captures the fleeting moments when Andrew Neil stands still enough in his creative trajectory to document these songs, images and feelings. A highly prolific artist, Andrew lives in the moment of creation with performance being an extension of the creative process. This makes his music an actual living, breathing thing, something that can't be honed by sequencers and click tracks. To have such a sharp, organic and real recording, it takes you as close to Andrew as possible, his creations are in your hand. But they don't stay there. They are moving, not just emotionally but also physically. His music conjures up movement, never staying still in one place".

Steve Peck, former Publisher of Underground Metal Zine, "Suck City", from 1984-1987, as well as other articles on various genres of music

"This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album ("Code Purple") is just the beginning for Andrew Neil. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose, Andrew gives us a glimmer of hope and light. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness".

Jim Abbott, Author of Jackson C. Frank, The Clear Hard Light of Genius.

All Songs on this record album were written, recorded and performed by Andrew Neil while a patient at Western State Hospital, Staunton, Virginia
Copyright © 2017 by: Andrew Neil Maternick, All Rights Reserved.
Unauthorized copying, duplication or rental of this recording is a violation of applicable laws.

All Songs Mastered by: Jeremy Lubsey, Mastering Engineer, Vlado Meller Mastering, https://www.vladomastering.com/
Album Cover Art: (Painting) Kyle Scott Maternick
Album Design, Layout, and Interior Paitning: Ian Welsh, Vicarious Press & Design https://www.facebook.com/vicariouspressandesign, Vicariouspress@yahoo.com
Record pressed by: SunPress Vinyl, https://www.sunpressvinyl.com/ , 14097 19th Ave., Opa Locka, FL 33054
Produced and Distributed by: Tree Heart Records LLC (Logo here) with TM

TREE HEART RECORDS

Quick review of "Code Purple - Andrew Neil" By: Steve Peck, former Publisher of an Underground Metal Zine from 1984-1987 called "Suck City", as well as other articles on various genres of music

Andrew Neil's debut album "Code Purple" should appeal to fans of contemporary "Outsider" or "Loner" folk with its spare musical backing and thought provoking lyrics. "Outsider" probably is the more apt term since "Loner Folk" usually connotes a depressed singer expressing their sadness about being alone, failed relationships, and lack of a promising future. While Andrew's lyrics may touch on that, he utilizes a much wider spectrum of imagery and subject matter than the self-absorbed depression of loner folk.

One of the first things that hit you right off the bat about "Code Purple" is it's off-handedness and seemingly haphazard execution. His vocals are not always distinct and his guitar playing is a loose backdrop to the song itself. Certain songs come across as purely rhythmic with the scratch of the guitar like a percussive washboard as the words roll and splash across the listener's consciousness. Other songs are more conventional and melodic. I tend to gravitate to these more conventional songs because that is my musical orientation. However, that does not make them better or the others less. It is just my handle to grab on to.

The sound of the record is crisp and immediate as if Andrew is in the same room with you, guitar in hand, eyes closed as he enters the deep well from which these songs came forth. The audible hum of equipment in the background and the rustling noises at the end of the tracks may annoy those who are looking for studio perfection. But that kind of production values is not what "Code Purple" is about. Yes, it sounds like a homemade live recording because that is what it is. "Code Purple" captures the fleeting moments when Andrew Neil stands still enough in his creative trajectory to document these songs, images and feelings. A highly prolific artist, Andrew lives in the moment of creation with performance being an extension of the creative process. This makes his music an actual living, breathing thing, something that can't be honed by sequencers and click tracks. To have such a sharp, organic and real recording, it takes you as close to Andrew as possible, his creations are in your hand. But they don't stay there. They are moving, not just emotionally but also physically. His music conjures up movement, never staying still in one place.

At first my focus was on the sounds, the unusual timbre of his voice and the unique rhythms he plays on the guitar. But as you adapt to the sound and as the record progresses the words become clearer and clearer. Andrew is a powerful lyricist. He has an uncanny knack for lyrical phrases that are unique in their imagery. The words and the melodies start to seep in and you realize after a few minutes you are listening to something special, something that is not ordinary. It is upon repeated listening's that you get closer and closer to the core of Andrew Neil, which truly reveals itself over time, again as the creative moment keeps moving and expanding. His writing and perspective seem to come from some "other place," something unique to himself and now part of your world. Many of the greatest songwriters evoke a "crossing over" to alternate realms of consciousness. People like Neil Young, Bob Dylan, and Jackson C. Frank seem to be "beaming in" from some other world. Andrew takes you out there as well.

"A Miracle" by Jim Abbott (Author of Jackson C. Frank, A Clear Hard Light of Genius)
This Album you are holding in your hands is what some might call a miracle.

Several years ago, Andrew Neil Maternick, all-star lacrosse goalie and West Point plebe, was firmly on a course for great things. But it was not to be, as Andrew dropped out of West Point and headed back to northern Virginia, and home, a young man without a plan, with the psychic weight of disappointment on his still strong shoulders.
Then came the sunny morning in April, 2009, when he went out for a drive. He crested a hilltop, where earlier someone had run over a five-gallon plant bucket. That driver made the ill-advised decision to stop in the middle of the fast lane rather than pull the vehicle off to the shoulder.
Seeing it too late, Andrew's car struck the improperly parked vehicle, and he flew forward with enough velocity to slam his head against the windshield. His injuries were severe enough to warrant a neck brace and all that goes with a head and neck injury. A short note on his medical record indicated that "patient may have suffered soft tissue damage", indicating a possible traumatic brain injury (TBI).
And yet, he somehow managed to walk out of the hospital later that evening, a little sore but none the worse for the wear. Or so it seemed. Three weeks later, he suffered his first psychotic episode. His struggles were just beginning.
It seems that there was a poet locked inside that lacrosse star's brain. And a lot more. The key to unlocking his mind was a bump on the head.

Andrew "In the fall of 2009 I started writing songs on the keyboard. I never really had any music training, so I taught myself. I could hear the melodies in my head the words just flowed. In May 2010, I picked up the guitar for the first time. Again with no formal musical training started composing songs with the guitar. I would play what I heard."
The accident had indeed unlocked some creative passageways, and almost overnight music, formerly a pleasant diversion, became a means unto itself. Unfortunately, though, a Pandora's Box had also been opened, and there was nothing pleasant about it.

Andrew "I had some complications after the accident, which also landed me in some dark places and changed my plans to join the military. At first I did not really understand what was going on inside my mind. But I began to hear music in a different way."
He also began hearing other, darker things, as the Black Dog known as Depression and bi-polar disorder, began to set in. He struggled for a couple of years, trying to find a balance. As time passed he became a recluse and immersed himself in writing and painting. His music, already melancholy, began to run deeper and darker. And then, the unspeakable happened.

Andrew "My illness got the better of me in July, 2015, when, during a psychotic episode, I stabbed my younger brother in the arm, thinking he was an imposter wearing an armored suit. I wanted to cut him out. I was tossed in a cell where people yelled, and wore orange suits. 'Lost in a spell until out I fell.' It kinda hurt."

Fortunately, his brother's injuries, while serious, were not life-threatening, and he recovered. The family did not want to press charges but the Commonwealth of Virginia insisted, and went ahead with criminal prosecution, and Andrew was arrested, and thrown in jail. His family hired an attorney, and fought to get him help and keep him out of prison. After sitting in solitary confinement for almost eight months, Andrew was found "Not guilty by reason of insanity" and committed to Western State Hospital in Staunton, Virginia, a move that just might have saved his life. Several treatment plans were tried, and while some were big failures (including one that resulted in the "death " of a vintage Guild dreadnaught), one was finally implemented that worked so well that the light at the end of the dark tunnel was finally in sight.

Mental illness is a blanket term for many, many conditions, paranoid schizophrenic, bi-polar, formerly known as manic depressive, depressed, suffering from Post-Traumatic Stress Disorder, and many other things, and yet the stigma from being labelled "mentally ill" is so great that suicide is often seen as a good option. A man named Jackson C. Frank, who was severely burned in a fire in his school in the 50's, later became paranoid schizophrenic, almost certainly because of his injuries, which were horrific. He went on to record one of the best albums in folk music history, seemingly out of the blue. And he spent the last half of his life suffering from delusions, depression, and psychoses, unwilling to admit that he was mentally ill. And quietly, behind the scenes writing some of the most heartrending songs ever.

Daniel Johnston has had an entire career while suffering from schizophrenia. James Taylor has no problems talking about his time in a mental hospital, or the electroshock therapy that he underwent. Brian Wilson, whose bouts with mental illness are legendary, is still mentioned in the same breath as the Beatles whenever great songwriters are discussed. Woody Guthrie, suffering from Huntington's Chorea, a neurological disorder, was not only one our most prolific songwriters but is considered a National Treasure. Syd Barrett, founder of Pink Floyd, famously went off the deep end, releasing an album called, "THE MADCAP LAUGHS". Elliot Smith, Nick Drake, Eric Taylor and may others suffer, or suffered from clinical depression, and either took their own lives, as Elliott Smith did, accidently overdosed on drugs, as the tragic Nick Drake did, or have gotten by on sheer brute strength of will, as Eric Taylor has. Taylor is not afraid to talk about his depression, and perhaps that is why he is still around. Townes Van Zandt, James Taylor, Eric Taylor, Jackson C. Frank....Andrew Neil is in good company.

And about those songs. It all started in the fall of 2009, on the keyboard, putting his poetry to melody by ear. Then, in April 2010, Andrew Neil first picked up a guitar and wrote his first guitar song the day after, called, perhaps presciently, "Fire is Born". Since late 2009, Andrew has written over 500 songs, 70 of which were written and recorded while in the confines of Western State Hospital in Staunton, Virginia. This album contains a selection of eleven of those songs as he recorded them on a cheap battery powered recorder in the lonely and bleak confines of his hospital room. The songs speak of sorrow, loneliness, humor, despair and hope and are reflective of his experience.

Just fill my damn prescription
so I can kill my damn fiction
That's how it use to be
But now I'm free

Sounds too
Good to be true
Should I blame you?
For how I came into this zoo...
(From "Animals In Zoos" Andrew Neil Maternick)

Others are just hysterically funny.
It ain't over till' the fat lady sings
I hear her choking on chicken wings.

Same song, though, the tone is much different
Salt on this slug a bit too much
Enjoying death by a thousand cuts
When I think of death I'm no longer afraid
Breath by breath the truth is made
The truth is made
The truth is made
Judas gets paid.
(From "Super Hero" By Andrew Neil Maternick)
And does songwriting get much darker than this?
I'm leaving the floor body's six feet under
Can't afford to be another number
so I soar above the graveyard slumber
I've Been here before
Facing the same Thunder
I can no longer take it for another day
Eve is naked I like it that way
Bullet with my name for this I pray
God damn the devil's game
I don't want to play
From "I Don't want to Play" by Andrew Neil Maternick

Or this
From "Tears of A Soldier" by Andrew Neil Maternick

I remember the day when Johnny did say
"Dad and mom I'm going to Vietnam"
He returned badly burned
Lost his legs now he begs
Tears of a soldier he had a woman he wanted to hold her
Tears of a soldier turn to ice as the world gets colder...

This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album is just the beginning. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose (Townes VanZandt once left a sheet of paper next to the bed, that ultimately became "A Song For". His wife saw the handwritten words and commented that it looked like a very sad song, to which VanZandt replied, "That's not a song. It's a suicide note." He died just months later, at age 52, a victim of his own excesses) a similar fate seems to have escaped Andrew Neil. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness". Mental Illness does not "define" him as a person. And as a result of this realization, many of his songs have taken on a positive glow and hope.

When you're feeling lost and all alone
Just take a pause and let it be known
That you're too beautiful to cast a stone
Just letting the blossom unfold on its' own
Stop and smell the roses
They give hope to the hopeless
Today your tragedy's curtain closes
Cuz you stopped to smell the roses
From "Roses" By Andrew Neil Maternick, November 2014

The collected, and still growing library of music by this miracle of a young man and accidental musician will make you laugh, cry, and marvel at its complexity and simplicity, simultaneously. Stay tuned for much much more.

As for Andrew the Human Being, let's let him have the final word

Andrew, " I now truly appreciate the help and treatment I am receiving. I...accept the responsibility for learning how to better manage my chronic illness. As of this writing, I am still hospitalized but hoping to be conditionally released in May of 2017. [Andrew was indeed released into a group home on [illegible]/17. --Ed.] I will live in a group home and continue my recovery. I will also continue my music. I realize it is not going to be easy , but I now have hope and dreams of a future, hopefully to make music that will impact people's lives in a positive way." And thus, this Album is born a miracle.

This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album ("Code Purple") is just the beginning for Andrew Neil. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose, Andrew gives us a glimmer of hope and light. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness". Jim Abbott, Author of "Jackson C. Frank, The Clear Hard Light of Genius"

About "Code Purple – Andrew Neil":

Andrew Neil is a Songwriter, who started writing songs following a head injury sustained in a car accident in the spring of 2009. He never had any music training. Unfortunately, the head injury also was a catalyst for a continuing series of Psychotic episodes, which culminated in an incident in Jul 2013, where Andrew Stabbed his younger brother during one of those episodes. Andrew was thrown in jail for 8 months before his attorney finally convinced the Prosecutor that Andrew needed help Not jail and that his actions were a direct result of his mental illness.

Andrew was found Not Guilty by Reason of Insanity (NGRI) and committed to a State Hospital. He was hospitalized for three years at Western State Hospital in Staunton, VA. During his hospitalization, Andrew wrote and recorded some 70 songs in his hospital room. During our visits, he would give me the recorder and I would take it home and upload his new songs to or home computer.

Andrew was Conditionally released from the Hospital on 1 May 2017. He now lives in a Group Home in Charlottesville, VA. Shortly before his Conditional release we talked about taking some of the songs he had written during the first year and a half of his hospitalization ....and producing an Album. We decided to do it and titled the effort "Code Purple", which is a term used by the Hospital staff to announce when there is a problem with a patient in one of the hospital locations..... (i.e., "Code Purple in One Oak dayroom" for instance). "Code Purple" is a call for security to get there ASAP and deal with the situation.

We selected 11 of the 70 songs and had them mastered by Vlado Meller's group. He is perhaps one of the best mastering engineers in the country. That is all we did, so, what you hear on the album is exactly how he recorded the songs. Nothing was enhanced or overly produced. The Album is about as naked and stripped down as it gets. Some have likened it to Nick Drake's "Pink Moon".

This Album is historic, in that it is the only Album ever produced, in which all the songs were written and recorded in a State Mental Hospital.

300 Vinyl copies were produced along with 1,000 CD's. The Album was pressed at SunPress Vinyl in Miami, FL, on the same presses that produced Bob Marley and numerous other famous artists.

Another interesting side note...the Album Cover is based on a painting done by Andrew's brother. (the one who he stabbed through the arm).

All Proceeds of this Album will go to help Andrew get re-established in the community and to help him record his first Studio Album (To Be announced this spring or summer)

I hope you enjoy the Album. It is sad and melancholy. Andrew is hoping that the release of this Album will in some way help to reduce the Stigma of those who struggle with Serious Mental Illness.

Andrew is doing quite well and has learned to manage his illness. He is writing prolifically and is also performing at local venues in the Charlottesville area.

Sincerely, Ray

http://www.andrewneilmusic.com



Andrew Neil

Live at Para Coffee

Charlottesville, VA • February 15, 2012



A poet, song crafter, singer-songwriter and self-taught musician, Andrew Neil started writing songs after an auto accident changed the course of his life in April 2009. Despite never having any formal music training and being self-taught, Andrew has written more than 150 songs and countless poems.

His music is raw and unpolished yet powerful, thought-provoking and authentic. Andrew sings directly from his heart and his soul; there are such heartfelt sounds from his acoustic guitar and keyboard. His organic delivery and sophisticated lyrics put him in his own unique genre. Pure music, pure voice, pure soul...and he has just begun!

All Songs on this CD were written and performed by Andrew Neil unless specified otherwise.

Cover art by TinFig Studios, www.tinfigstudios.com

Copyright © 2012 Andrew Neil Music Group. All Rights Reserved.

Unauthorized copying, duplication or rental of this recording is a violation of applicable laws.

1. All That Sound 0:58
2. Virginia the Enigma 2:55
3. Yesterday 2:58
4. Maggie the Magnolia Tree 2:52
5. Kind of Hurt 4:53
6. The Painter Man 2:14
7. Teradactill (Gordonsville) 2:07
8. 2nd to 3rd 2:56
9. Memory Lane 3:05
10. Gypsy's Moss 4:17
11. Forever Ever Evergreen Tree 2:42
12. Gypsy's Moss* 5:07
13. Headed to Mars (Home Studio Version) 3:45
14. My Marilyn Monroe* (Feat. Mark Goldstein on Drums) 4:35
15. Rising Sun (Home Studio Version) 4:17
16. Magic Mushroom* 4:15

For Song Lyrics go to www.reverbnation.com/andrewneil

Note: Tracks 1-11 are from a live performance at Para Coffee, Charlottesville, VA on February 15, 2012 and were recorded and mastered by Luke Robin, music@paracoffee.com

* Recorded in Sandalwood Recording Studio, Charlottesville, VA, www.sandalwoodstudios.com. Producer/engineer Mark Goldstein



2 RECORD SET
L2-4199

Bravissimo, Domingo!

Arias and Duets

Otello, Tosca, Pagliacci, La Traviata, I Vespri Siciliani, Cavalleria Rusticana, Il Trovatore, Turandot
Un Ballo in Maschera, Carmen, Andrea Chénier, La Forza del Destino, Faust, Don Carlo, Luisa Miller
La Bohème, Rigoletto, Roméo et Juliette, Aida, Norma, Werther, Manon Lescaut, Adriana Lecouvreur

With

Leontyne Price Katia Ricciarelli Sherrill Milnes



Side 1

Mascagni: CAVALLERIA RUSTICANA
Mamma, mamma!; Quel vino è generoso
Jean Kraft, *mezzo-soprano*;
James Levine, *conductor*[1]

Leoncavallo: PAGLIACCI
Recitar! Mentre preso; Vesti la giubba
Nello Santi, *conductor*[2]

Cilèa: ADRIANA LECOUVREUR
L'anima ho stanca
Nello Santi, *conductor*[4]

Puccini: TOSCA
E lucevan le stelle
Zubin Mehta, *conductor*[3]

Verdi: IL TROVATORE
Di quella pira
Leontyne Price, *soprano*; Ryland Davies, *tenor*
Zubin Mehta, *conductor*[3]

Puccini: TURANDOT
Non piangere, Liù
Nello Santi, *conductor*[4]

Verdi: UN BALLO IN MASCHERA
Teco io sto
Katia Ricciarelli, *soprano*;
Gianandrea Gavazzeni, *conductor*[4]

Side 2

Giordano: ANDREA CHÉNIER
Un dì all'azzurro spazio
James Levine, *conductor*[1]

Verdi: LA TRAVIATA
Lunge da lei; De' miei bollenti spiriti
Sherrill Milnes, *conductor*[3]

Verdi: AIDA
Se quel guerrier io fossi!; Celeste Aida
Erich Leinsdorf, *conductor*[2]

Bizet: CARMEN
La fleur que tu m'avais jetée (Flower Song)
Sherrill Milnes, *conductor*[3]

Verdi: DON CARLO
Dio, che nell'alma infondere
Sherrill Milnes, *baritone*;
Anton Guadagno, *conductor*[2]

Gounod: FAUST
Quel trouble inconnu;
Salut! demeure chaste et pure
Nello Santi, *conductor*[5]

Side 3

Verdi: LUISA MILLER
Oh! fede negar potessi;
Quando le sere al placido
Edward Downes, *conductor*[5]

Verdi: LA FORZA DEL DESTINO
Oh, tu che in seno agli angeli
James Levine, *conductor*[2]

Puccini: LA BOHÈME
Che gelida manina
Georg Solti, *conductor*[6]

Verdi: I VESPRI SICILIANI
Giorno di pianto
James Levine, *conductor*[3]

Gounod: ROMÉO ET JULIETTE
L'amour! L'amour!; Ah! Lève-toi, soleil
Nello Santi, *conductor*[3]

Verdi: RIGOLETTO
La donna è mobile
Nello Santi, *conductor*[2]

Massenet: WERTHER
Pourquoi me réveiller?
Edward Downes, *conductor*[5]



Side 4

Verdi: OTELLO
Ah! mille vite; Sì, pel ciel marmoreo giuro!
Sherrill Milnes, *baritone*; James Levine, *conductor*[1]

Puccini: MANON LESCAUT
Oh, sarò la più bella!; Tu, tu, amore? Tu?
Leontyne Price, *soprano*; Nello Santi, *conductor*[2]

Bellini: NORMA
Meco all'altar di Venere
Kenneth Collins, *tenor*; Ambrosian Opera Chorus
Carlo Felice Cillario, *conductor*[6]

Orchestras: 1—National Philharmonic; 2—London Symphony;
3—New Philharmonia; 4—National Academy of Santa Cecilia;
5—Royal Philharmonic; 6—London Philharmonic

Timings: Side 1— 3:39, 4:11, 1:47, 3:04, 3:15, 2:22, 3:15
Side 2— 4:25, 3:48, 4:26, 4:02, 2:26, 5:38
Side 3— 5:04, [illegible], 4:21, 4:26, 4:17, 2:15, 3:00
Side 4— 3:07, 4:49, 7:02



RCA
CRL2-4190 STEREO
RED SEAL

"RCA" ® Registered Marca Registrada. RCA Corporation [illegible], RCA Records New York, N.Y. Printed in U.S.A.

TRINIDAD STEEL DRUMMERS

$4.99



TRINIDAD STEEL DRUMMERS

TRINIDAD STEEL DRUMMERS



SIDE ONE

Ramea and Juliet
Tanight
A Man and a Waman

Yau Have Gat a Friend
Clase to Yau
I Have Dreamed

Raindrops Keep Falling On My Head
Queen af the Bands

SIDE TWO

Hey Jude
My Way
Oh Happy Day
Sunny

Jamaican Farewell
Yellaw Bird
Mary Ann

Variations an a Theme fram Paganini

Palet

THE NEW DEVELOPMENT IN MUSIC

The Steel-Band could be described as the new sound in music: an invention of the twentieth century.

It is truly amazing to hear this musical reproduction through the media of the Steel-Band.

This is unimaginable and has to be seen to realize and appreciate this diversity from conventional methods. This development in music is unique and originated in the western hemisphere, "Trinidad and Tobago" West Indies, around 1935; then it found its way to the other West Indian Islands, England, The U.S.A., Canada, South America, and the continents of Europe and Africa.

The Steel-Band is made up of discarded 45-gallon oil drums cut in various sizes and shapes to reproduce some five octaves of fully chromatic music from bass through tenor, alto and soprano.

All the pans are in concert pitch and every section of the conventional orchestra is represented.

There are three basic designs employed in the making and tuning of Steel-Drums into musical instruments. What was possibly the first design was invented by pioneer Elli Mannette of the first organized Steel-Band, the immortal Invaders Steel-Band.

The Steel-Band is a musical ensemble which will sooner or later be introduced into the orchestra besides other conventional instruments, thus, the advent of a new and exciting tonal quality for instrumentation and orchestration in music.

THE TRINIDAD STEEL BAND DRUMMERS COMPRISE:

Leader and Arranger,
CLIFF ALEXIS, Tenor

LARRY WALCOTT, Altas

KENNY WHARFF, Cellas

CLAY GREENE, Bass

Trinidad Steel Band Association, Inc. P.O. Box 91 Cherry Hill, N. J. 08034

EMI

Angel DIGITAL

DSB 3981

BERLIOZ
ROMEO ET JULIETTE

MUTI

THE PHILADELPHIA ORCHESTRA

JESSYE NORMAN
JOHN ALER
SIMON ESTES

WESTMINSTER CHOIR



TWO DISCS • TEXT LEAFLET ENCLOSED

EMI

Angel DIGITAL

DSB-3997

BERLIOZ
ROMEO ET JULIETTE

MUTI

THE PHILADELPHIA ORCHESTRA

JESSYE NORMAN
JOHN ALER
SIMON ESTES
WESTMINSTER CHOIR



0 7777-33997-1

MANUFACTURED BY ANGEL RECORDS, A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC. 1750 NORTH VINE STREET, LOS ANGELES, CALIFORNIA. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. © 1988 ANGEL RECORDS. PRINTED IN CANADA

BERLIOZ

ROMÉO ET JULIETTE



les Capulets sont prêts eux-mêmes
à s'attendrir sur ton destin
Montagus et Capulets
Dieu, quel prodige étrange
plus d'horreur, plus de fiel!
Mais des larmes du Ciel!
Toute notre âme change

Serment
Le Père Laurence
Jurez donc par l'auguste symbole,
sur le corps de la fille et sur le corps du fils,
par ce bois douloureux qui console,
jurez tous, jurez par le saint crucifix
de sceller entre vous une chaine eternelle
de tendre charité, d'amitie fraternelle,
et Dieu qui tient en main le futur jugement,
au livre du pardon inscrira ce serment
Petit Chœur
Jurez tous par l'auguste symbole,
sur le corps de la fille
et sur le corps du fils
Montagus et Capulets
Nous jurons par l'auguste symbole
sur le corps de la fille
et sur le corps du fils
Le Pere Laurence, Tutti
. . par ce bois douloureux qui console
Montagus et Capulets
. . nous jurons tous,
nous jurons
Petit Chœur
. jurez tous
Le Pere Laurence
. jurez tous .
Montagus, Capulets et Petit Chœur
par le saint crucifix
Le Pere Laurence
. jurez
Montagus, Capulets et Petit Chœur
puis le Pere Laurence
.. de sceller entre vous/nous une
chaine eternelle
de tendre charite, d'amitie fraternelle,
et Dieu qui tient en main le futur jugement,
au livre du pardon inscrira ce serment,
etc.
Le Pere Laurence et Petit Chœur, Montagus et Capulets
Oui, jurez/nous jurons par l'auguste symbole,
sur le corps de la fille
et sur le corps du fils,
par ce bois douloureux qui console,
vous jurez/nous jurons tous d'eteindre enfin
tous vos/nos ressentiments,
amis, amis, Ah!

the Capulets themselves are ready
to be softened because of your fate
Montagues & Capulets
Oh God, what a strange marvel
no more horror, no more bitterness!
But tears from Heaven!
Our souls are quite changed

Oath
Father Laurence
Then swear by the solemn symbol,
on the bodies of this girl and boy,
by this consoling Cross of sorrow,
swear, all of you, by the holy crucifix,
to forge between you an everlasting bond
of tender charity and brotherly love,
and God who holds in his hand the judgement to come
will enter this oath in the book of pardon.
Small choir
All must swear by the solemn symbol,
on the body of this girl
and on the body of this boy
Montagues & Capulets
We all swear by the solemn symbol,
on the body of this girl
and on the body of this boy
Father Laurence, All
. . by this consoling cross of sorrow . .
Montagues & Capulets
we all swear,
we swear
Small choir
. . All must swear .
Father Laurence
Swear, all of you
Montagues, Capulets & Small choir
. by the holy crucifix
Father Laurence
swear
Montagues, Capulets & Small choir
then Father Laurence
to forge between you/us an everlasting bond

of tender charity and brotherly love,
and God who holds in his hand the judgement to come,
will enter this oath in the book of pardon,
etc.
Father Laurence & Small choir, Montagues & Capulets
Yes, swear/we swear by the solemn symbol,
on the body of this girl
and on the body of this boy,
by this consoling Cross of sorrow,
sweat/we all sweat to get rid at last
of all your/our ill-will,
and to be friends for ever!

DSB-3997
EMI Angel
Printed in U.S.A.

Two Record Set



Paul Gregory
presents

Herman Wouk's

The Caine Mutiny Court-Martial

Original Television Soundtrack


Barry Sullivan


Lloyd Nolan


Frank Lovejoy

A George Garabedian Production

Herman Wouk's Pulitzer Prize Play



Herman Wouk

Herman Wouk's The Caine Mutiny Court-Martial

Where do authors get their ideas that ultimately spawn great stories? Herman Wouk, for one, got the inspiration to write his great novel **The Caine Mutiny** from reading some matter-of-fact Navy Regulations, Articles 184-186, dealing with the procedures that must be followed if a junior officer should try to relieve a senior officer of his command. At the time, Wouk was a Naval Officer on a World War II minesweeper and the dramatic possibilities of the Articles sent his mind racing.

In June 1949, while on a Reserve Cruise, he started putting it all down on paper. There was this mentally disturbed Captain, and he was leading his ship, the U.S.S. Caine, and its crew into surefire suicide, so the second in command decides to take over. So **The Caine Mutiny** was born and, a few months later, it was published and an immediate sensation in the book world, a national best-seller and, finally, a Pulitzer Prize winner.

It didn't take long for the fictional names of the Caine crew to become household words: Captian Queeg, the hateful but piteous tyrant who lost his ship; Lieutenant Maryk, the brave but misguided mutineer; Lieutenant Greenwald, the defense attorney who finally brought about Queeg's downfall. At the same time, Wouk's thesis questioning the subject of military authority and its limitations–or lack of limitations–required during wartime was argued at breakfast tables from Maine to Malibu.

It was obviously too important a subject to stay between the covers of a book, no matter how Pulitzer Prized. Wouk himself turned dramatist to adapt his novel into theatrical terms and it was considered an impossible task. After all, how can one effectively show a war vessel on stage, in the height of battle, complete with all the action ingredients essential to argue both sides of the Queeg/Maryk issues? Wouk had a simple solution and it worked: he skipped the first 420 pages of the book's narrative and concentrated on the court-martial sequences, aware that all of the dramatic fibers of the tale would come out in the trial. The play was an immediate success, produced by **Paul Gregory** who had earlier broken other theatrical barriers with his innovative **Don Juan in Hell.**

A movie version came next, made by Stanley Kramer and released in 1954, covering the entire Wouk book but the best was yet to come. The following year, the gents of the U.S.S. Caine had their finest moment in the public eye.

To this day, the Ford Star Jubilee television adaptation of **The Caine Mutiny Court Martial** remains definitive adaptation and one of the four or five finest television specials yet produced. The Hollywood Reporter critic said it was "brilliant, gripping, amazing," and Variety called it "one of the most powerful productions to grace any medium." The superb cast included Lloyd Nolan as Queeg (a recreation of his original Broadway performance), Barry Sullivan as Lt. Greenwald and Frank Lovejoy as Lt. Maryk. It proved to be career highpoints for all of them, and for Wouk's thought-provoking story itself. "In this version, story points come through that never seemed apparent before," commented the Reporter critic.

Here's a chance to enjoy the story of the U.S.S. Caine and its protagonists in its most acclaimed version. Like a first kiss. or a ticket on the Titantic, it's something to remember.

–**ROBERT OSBORNE,** lecturer and author of numerous books about the world of motion pictures.

A Product of Mark56 Records · Post Office Box One · Anaheim, California 92805

©1976 Mark56 Records

stereo

THE MENUHIN FAMILY

Yehudi * Hephzibah * Yaltah * Jeremy

MOZART–Three Piano Concerto

MOZART–Two Piano Concerto

FOU TS'ONG and HEPHZIBAH MENUHIN

conductor YEHUDI MENUHIN



The MENUHIN FAMILY

YEHUDI * HEPHZIBAH * YALTAH * JEREMY

MOZART Three Piano Concerto

MOZART Two Piano Concerto

FOU TS'ONG and **HEPHZIBAH MENUHIN**

Conductor: **YEHUDI MENUHIN**

IMPORTANT This record is intended for use only on special stereophonic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer.
Most equipment designed for playing stereophonic records may, however, be used with perfect safety for playing normal 33⅓ r.p.m. and 45 r.p.m. microgroove records.

ASD 2280



FOU TS'ONG — *Photo - David Farrell*

SIDE ONE

Concerto in F major, for Three Pianos, K.242

Band 1—1st movement: *Allegro*
Band 2—2nd movement: *Adagio*
Band 3—3rd movement: Rondo *(Tempo di Menuetto)*
Cadenzas by Mozart
Soloists: HEPHZIBAH, YALTAH and JEREMY MENUHIN,
with the London Philharmonic Orchestra
conducted by YEHUDI MENUHIN

SIDE TWO

Concerto in E flat major, for Two Pianos, K.365

Band 1—1st movement: *Allegro*
Band 2—2nd movement: *Andante*
Band 3—3rd movement: Rondo *(Allegro)*
Cadenzas by Mozart
Soloists: HEPHZIBAH MENUHIN, FOU TS'ONG,
with the Bath Festival Orchestra
conducted by YEHUDI MENUHIN

EN FAMILLE

At 9.32 p.m. on Tuesday, April 26th, 1966 a small, composed, dark-suited figure moved up the steps onto the platform of the Royal Festival Hall.

To the packed house which had come to pay tribute to a unique musical personality on the occasion of his fiftieth birthday, this was perhaps the most poignant moment of a memorable evening. In the words of the evening's hero it witnessed the start of 'perhaps my third reincarnation' for Jeremy Menuhin, a mature fourteen year-old, had made his London début just one year later in age than his illustrious father.

But there was one essential difference on this occasion: in 1929 his father had faced the London public in the Queen's Hall alone: in 1966 Jeremy was flanked and supported by Menuhins; his two aunts and a benign and watchful father—(to have to think of either Hephzibah or Yaltah as aunts is in itself astonishing: to comprehend grandfather Yehudi requires even more of an effort!).

℗ 1966

There is no comparable group to this Menuhin family: other great players are often lonely and isolated individuals, supported by the love of one or two close companions and the remote and sometimes fickle affection of the public. But Yebudi lives and works in the middle of his talented family, and his association with each opens up new avenues not only of musicmaking but of wider general interests.

Nowhere, of course, is this more clearly seen than at Bath and Gstaad where the festival programmes are largely built round the family. Gstaad is very much a private occasion to which the handful who can be squeezed into the tiny church at Saanen are allowed to listen. Bath is naturally a more formal festival, but even here the interests of the family have a marvellously enlivening effect on programmes. It is therefore appropriate that this record (which the company with whom Yebudi has been associated all his recording life has now fittingly issued) should, besides the Birthday piece, feature a combination of talent first heard at Bath. The Mozart double concerto has been played there twice, on both occasions as here with Yehudi's own Festival Orchestra, and in this performance, as in many others, individual styles have become welded into a "Menuhin" performance which is as unmistakable as it is engagingly winning.

I am sure we would all want to echo Sir Adrian Boult's words at the Birthday Concert in wishing Yehudi and all his family many happy and prosperous returns for the next fifty years.

JACK PHIPPS
Artistic Administrator, Bath Festival

Appropriate, too, that the two concertos recorded here should have been chosen to mark a family celebration, for the earlier of them was certainly written for a family team, and the later very probably so. The triple concerto was composed in February 1776, when Mozart was just twenty, for Countess Antonia Lodron (the sister of his employer, Prince-Archbishop Hieronymus Colloredo, and a prominent Salzburg personality) and her two daughters, Aloisia and Josepha. The two girls were almost certainly pupils of Mozart's, and in view of the fact that the third piano part is a good deal simpler than the other two we may safely assume that Josepha's musical attainments were as yet comparatively undeveloped. In fact Mozart later arranged the concerto quite satisfactorily for two pianos and orchestra, and appears to have played it in this form some time after settling in Vienna in 1781. The main purpose of the concerto was to give pleasure—and not least to the three performers—and its style is unashamedly *galant*, with no pretensions to the contrapuntal complexity that we find in Bach's concertos for three harpsichords; the best of its three movements is undoubtedly the central *Adagio* in B flat, with its gossamer accompaniment and its happily contrived exchanges between the three solo instruments.

The double concerto is of an altogether higher calibre. Mozart probably wrote it in January 1779, shortly after his return to Salzburg after his journey to Mannheim and Paris, and it is safe to assume that he designed it for himself and his sister 'Nannerl', who had accompanied him on many of his youthful prodigy tours, and had often acted as his partner in four-hand sonatas on these occasions. After his move to Vienna Mozart also played the concerto with his pupil 'the fat daughter of Herr von Aurnhammer', of whom he wrote 'the young lady is a fright, but plays enchantingly'; for the Viennese performances Mozart added, in the two fast movements, pairs of clarinets, trumpets and drums, but the concerto has only survived in its original modest scoring of strings, oboes, bassoons and horns. The first movement overflows with themes, most of which are discarded almost as soon as they have made their appearance. Only occasionally —in the purposeful exchanges at the outset of the development, and in the shift to minor keys after the recapitulation—does a shadow momentarily darken the gaiety of the music. Throughout, the interplay of the two pianos is most deftly and felicitously managed. The ornate *Andante* in B flat is also in sonata form, and shares the first movement's melodic prodigality and its disinclination for real thematic development. The finale is a witty rondo based on a theme whose cadential phrase has a disarming capacity for taking a different harmonic turn every time it reappears; there is a C minor development episode of unexpected strength, and Mozart's cadenza here (as in the first movement) is a model of what such things should be.

© ROBIN GOLDING, *1966*

REGD. TRADE MARK OF THE GRAMOPHONE CO. LTD.

LONG PLAY 33⅓ R.P.M

E.M.I. RECORDS
(The Gramophone Company Ltd.)
HAYES · MIDDLESEX · ENGLAND
Made and Printed in Great Britain

Use NEW EMITEX RECORD CLEANER
The use of NEW EMITEX provides an effective means of ensuring groove cleanliness so essential to good reproduction. Its regular use will lengthen the life of the record and reduce the static charge. *Available from Record Dealers.*

6607 LL Printed and made by Garrod & Lofthouse Ltd. Patents pending ALP 2280 ASD 2280

EMI

HIS MASTER'S VOICE

DIGITAL

2LP set

LISZT: A FAUST SYMPHONY

Les Préludes

The Philadelphia Orchestra

RICCARDO MUTI



Direct Metal DMM™ Mastering

stereo SLS 1435703

MANUFACTURERS PROPERTY
NOT FOR SALE

5 099914 357039

LISZT: A FAUST SYMPHONY

Les Préludes

SIDE ONE

A Faust Symphony
First movement: **Faust**
Lento assai — Allegro impetuoso — Allegro agitato ed appassionato assai

SIDE TWO

Second movement: **Gretchen**
Andante soave

SIDE THREE

Third movement. **Mephistopheles**
(Words by Goethe)
Allegro vivace ironico — Andante mistico
(Apotheosis)

SIDE FOUR

Les Préludes — Symphonic Poem No. 3

GÖSTA WINBERGH *tenor*
WESTMINSTER CHOIR COLLEGE MALE CHORUS
Director: Joseph Flummerfelt

THE PHILADELPHIA ORCHESTRA
conducted by
RICCARDO MUTI

Producer: John Mordler
Balance Engineer: John Kurlander
Recorded in The Old Met, Philadelphia
Mastered at Abbey Road Studios, London
℗ 1983 Original sound recording made by EMI Records Ltd
© 1983 EMI Records Ltd

DMM — a trademark of TELDEC

PRESSED BY EMI IN GERMANY
for
EMI Records Ltd.
Hayes Middlesex England

Country of manufacture of records as shown on record labels
8311 Printed in Holland by EMI Services, Benelux

The Faust Legend

Of all the legends bequeathed to us over the ages few, if any, have exercised as compelling an influence on the European, particularly the German, imagination as Faust.

Like most legends this one has its foundation in fact, a sixteenth century German magician and charlatan who died about 1540 and who was reputed to have sold his soul to the Devil in exchange for knowledge and power. Contemporary sources reveal him to have been widely travelled, well known, and unquestionably evil, but his claims were taken seriously by such as Luther and Melancthion.

Faust's posthumous reputation rests entirely on the anonymous *Faustbuch* of 1587 which combined the facts with fictional events associated with other magicians such as Simon the Sorcerer, Merlin and Roger Bacon. The author is thought to have been a Lutheran, and his book impressed by virtue of its conviction, its description of Hell and of the state of mind of the hero. The portrait of Mephistopheles was also sufficiently convincing to induce widespread belief in the nature of the Devil, and to persuade Thomas Mann to quote passages verbatim in his novel, *Doctor Faustus* (1947).

Marlowe's version of the story (1604) invested Faust with a tragic dignity though he retained many of the fantastic and sensual aspects of the original, while Lessing in an unfinished version of the story (1784) introduced the important element of Faust's redemption which had such a powerful influence on nineteenth century versions of the theme. But it was Goethe in Part One of his play who gave the story rationality and its humane gloss.

Goethe and Faust

The first and arguably the greater of Goethe's two plays on the Faust theme appeared in 1808. It is concerned with Faust's pride and despair at his failure to achieve the coveted heights of knowledge for which he makes a pact with Mephistopheles to exchange his soul for the attainment of his desires. It ends with Faust's love for Gretchen and Mephistopheles's attempts to corrupt her innocence. Part Two, published posthumously in 1832, covers Faust's life at court, his encounter with Helen of Troy, and ends with his purification and redemption and the defeat of Mephistopheles. Its tone is more mystical and more consciously philosophical than Part One.

Faust and the Nineteenth Century

The wealth of incident in Goethe's two plays, the diversity of their poetic treatment, and the humanistic and philosophical ideas embodied in them inevitably excited the Romantic imagination. Beethoven toyed with the idea of a Faust composition, but the first composer of distinction to capitalise on the story was Berlioz, whose *Damnation of Faust* (1846) caused a sensation among those who heard it. From then on every composer of importance from Mendelssohn to Busoni, with the exception of Brahms, tried his hand at the Faust story. Not least among them was Franz Liszt.

Liszt and Faust

The Faust legend might have been tailor-made for Liszt, yet he always resisted any involvement with Goethe. "Any contact with Goethe is likely to be dangerous for me," he once said, but he could not resist *Faust*.

He was introduced to the play in the French translation by Gérard de Nerval by Berlioz in 1830, and from then on it shared with his Breviary and Dante's *Divine Comedy* the distinction of being one of the three books Liszt would never be without. He began sketching a work based on it during the 1840s, but composition hung fire until the arrival in Weimar of Berlioz's score, which was dedicated to Liszt. That provided the necessary impetus to put the work into shape.

One problem had been the form the symphony should take, and it was only after Liszt hit on the idea of writing three character sketches of the protagonists, Faust, Gretchen and Mephistopheles, that inspiration began to flow. Indeed, it flowed so quickly that in October 1854, a mere two months after starting work, the original version amounting to some 300 pages of score was finished. This was a less ambitious and less opulently scored version than that which finally emerged after the several revisions Liszt felt called upon to make. The first performance took place under the composer's direction at Weimar in 1855 in the presence of both Berlioz and Wagner.

Presumably as a result of criticisms made on that occasion Liszt made radical alterations, adding trumpets, trombones and percussion as well as a final chorus based on the *Chorus Mysticus* from Part Two of Goethe's play. The first performance of this revised version was given in 1857. It was further revised in 1861, and in 1880 the composer added another sixteen bars to the slow movement.

A Faust Symphony

A Faust Symphony is not a symphony in any classical sense, but rather a trio of symphonic poems interlinked by common themes and ideas. Inevitably perhaps it is the first which provides the greatest wealth of material, for part of the fascination Liszt felt for the story was his self-identification with Faust, and with Faust's inability to achieve the fullest realisation of his potential. This was increasingly to be borne in on him as he found himself forced to play Wotan to Wagner's Siegfried, the personification of the musical hero of his time.

The Symphony opens with a theme symbolising Faust's questing spirit. It is probably quite fortuitous that this happens to be a 12-note row[1].* It is immediately followed by an oboe theme[2] in which a falling seventh and a rising third suggest Faust's passionate character. This reappears in several disguises, illustrating different aspects of Faust's nature. Another theme, *allegro agitato ed appassionato*[3] in the strings is followed by a downward scale in the woodwinds[4], portraying Faust the lover; and finally an important motif in the bright key of E major rings out in the brass[5] revealing Faust the man of action. In place of a development Liszt treats his 12-note row to a species of canon and combines it with other material in what were then the unfamiliar time signatures of $\frac{7}{4}$ and $\frac{7}{8}$. A repeat of the introduction and a redeployment of the opening material, much condensed, does duty for a recapitulation, and a coda brings the movement to a quiet close, typifying the 'lost' hero.

The Gretchen movement epitomises Liszt's romantic attitude to women, and is a triumph of his 'chamber music' style of orchestration. Gretchen herself is represented by a duet between oboe and viola, the first suggesting her innocence, the other her tremulous agitation in the face of temptation[6]. At this point there occurs the only purely illustrative element in the score, the scene in which Gretchen strips the flower as she murmurs 'He loves me, he loves me not . . .' Faust is introduced into this reverie in the form of his oboe tune with the falling seventh, and in a miraculously scored passage his love theme is heard *pianissimo*, followed by Gretchen's played on four solo violins. The movement ends on a note of tranquillity with a softened version of Faust's martial theme now transferred to strings and woodwind.

Goethe's view of Mephistopheles as the spirit of negation is realised by Liszt by the simple but inspired expedient of denying

*see inside

MUSIC by Jupiter

CHA CHA CHA

$4.98

TOP LATIN AMERICAN GROUPS PLAY AND SING PIEL CANELA, QUIEN SERA, CUIDADO CON LA MANO, OTHER FAVORITE CHA CHAS, AND MERENGUES!

HIGH FIDELITY RECORDING LP-16

MUSIC *by Jupiter*

CHA CHA CHA . . . . . ■

AS PLAYED BY THE
BORINQUEN SEXTET
AND THE FAMOUS
PAQUITIN LARA
ORQUESTRA

FREE! 46 PAGE CHA CHA INSTRUCTION BOOK INCLUDED!

Side A

"CHA CHA MI BABY" — Cha Cha

"SABROSA GUAPACHA" — Guapacha

"INSTRUMENTAL GUARACHA"

"VI ANDERO" — Cha Cha

"BAILA MI MERENGUE"

Side B

"CHA CHA CHA"

"CUIDADO CON LA MANO" — Cha Cha

"PIEL CANELA" — Cha Cha

"EL CHARLATON" — Guaracha

"QUIEN SERA" — Bolero Cha Cha

PRODUCED BY
FRANK L. KALTMAN
For
MUSIC BY JUPITER
Springfied, N. J. USA

Album Design: STEIN/LEVY A.A.

Notes: N. ALAN STEIN

An exciting new collection of authentic new rhythms from our Latin American neighbors. Featured dances on this disc are the CHA CHA CHA, (see enclosed Dance Instruction book), and new MERENGUE, and the MAMBO. Since the craze of the Tango came to America thru the fans of Rudolph Valentino in the 1920s, we have had a vital and recurring passion for the dances that come from south of our borders. In the 1930s it was the Rhumba, brought to popularity by Xavier Cugat, and the Samba, imported to the U. S. from Brazil by Eddie Duchin, and of course, the energetic Conga, with its line of weaving dancers around the floor. In the 1940s, new variations in these dances cropped up . . . culminating in the popularity of the MAMBO, a cuban export that combined the flash and flare of the old rhumba with the new jazz rhythms of the Jitterbug. To bring this history up to date, the 1950s found the refinement of the savagery of the Mambo into a new craze, the CHA CHA CHA. Cha Cha's popularity stems from the basic "one, two, one-two-three" format of the footwork . . . so similar to our basic fox trot "Box" step. It has renewed dance interest in latin american music and brought back memories of the 1930s. Try the steps and see!

HIGH FIDELITY
RECORDING **LP-16**

This disc was cut for use of a stylus (cartridge) .001 in width and a speed for 33-1/3 rpm. Use of a wider stylus, or one designed for another speed will damage delicate grooves. Use standard RIAA curve for best reproduction.

Produced by Zim Zamarel

KH 32248

The Swazzé Music of Zim Zemarel And His Orchestra



WHAT'S SWAZZÉ MUSIC? WHO IS ZIM ZEMAREL?

In the Baltimore and Maryland area, the two are synonymous. SWAZZÉ (pronounced swa-zay) is a word coined by Zim to describe his beat, his sound. But it's more than that. It's an ATTITUDE! With Zim Zamarel, everything right is Swazzé. And when you meet him and hear his music, the word really takes on meaning. This is a happy man . . . a contented man . . . who plays music that makes you feel great. That's ZIM. That's SWAZZÉ!

So this is it! Zim's first LP. His "Big Band" Swazzé sound with variety from "Rock" to "Chopin." Two of the numbers feature Zim on the vocal, namely: "God Is Abundant" and "I Wish You Love." He sounds like a mixture of Louis Armstrong and Mel Torme. There is warmth and feeling in his voice, a melodic projection of the man. A man at peace with himself and the world. The result is pleasant. The sound satisfies.

Any album just doesn't "happen" and this is no exception. Zim's appreciation and thanks extend from the Columbia executives who had faith and gave the go-ahead nod, to (and including others) Henk Levy, Music Director at Towson State College in Maryland, for his arrangement of "Saturday Night" and "Me & Mrs. Jones." Levy is a well-known arranger and has worked often for Columbia recording star Don Ellis and also the Stan Kenton Band. Additional credits are due arranger-pianist Eddie Long for "God Is Abundant," "Something," "If," "Killing Me Softly With His Song," "Aubrey" and "Sing." Trumpet men, Bunny Carfagno, did the excellent chart on "It's Impossible." The vocal on "Saturday Night" is by Ron Richards, who also wrote the song. Ron is a nephew of the band's first trumpet man, Emil Rusinko.

IF IT'S BALTIMORE . . . IF IT NEEDS MUSIC . . . IT USUALLY MEANS ZIM ZEMAREL! Just about every well-known recording star that has visited Baltimore has called on Zim to do the music. This includes such stars as: Frank Sinatra, Jerry Vale, Tony Bennett, Eddie Arnold, Steve Lawrence and Eydie Gorme, the late Judy Garland, Brenda Lee, Bobby Goldsboro, Johnny Carson, Danny Thomas, Ethel Ennis, Bob Hope, Ray Bolger and many others. In addition, every 3rd Saturday in May, Zim's music is featured in Baltimore at Pimlico Race Course's world famous "Preakness." Also, at opening day for the Baltimore Oriole baseball team and at all Baltimore Colts home games. Further, Zim's music is the preference for many of the area's major college proms and dances. He is also a favorite with the country club set.

IT'S SWAZZÉ! IT'S ZIM ZEMAREL . . . IT'S MUSIC THAT MAKES YOU FEEL HAPPY! I think you will really enjoy the album.

—Ralph Elsmo

Side 1

SING (ASCAP)
SOMETHING*
GOD IS ABUNDANT*
I WISH YOU LOVE* (ASCAP)
KILLING ME SOFTLY WITH HIS SONG

Side 2

ME AND MRS. JONES
SATURDAY NIGHT
IF*
IT'S IMPOSSIBLE** (ASCAP)
AUBREY
WE'VE ONLY JUST BEGUN

All selections are SMI except where noted.
Arranged by *Eddie Long
**Bunny Carfagno

Personnel of the Zim Zemarel Orchestra:

Trumpets:	Emil Rusinko, Bunny Carfagno, Ray Moore, Frank Chamsy
Saxophones:	Franny King—Alto, Al Bigismondi—Alto, Gene Bonner—Tenor, Clemy Dalfonso—Tenor, Alan Lawson—Baritone
Trombones:	Bill Taylor, John Mallick, Ric Rollins, John Gifford
Rhythm Section:	Piano—Eddie Long, Drums—Dave Tucker, Bass—Ashton Fletcher
Vocalists:	Zim Zamarel—Leader, Ron Richards

Recorded at Itiri Studios, Baltimore, Md.
Recording Engineer: George Motion

Cover design: Bill Barnes/Photographs: Slick Lawson/℗ 1973 CBS, Inc./© 1973 CBS, Inc./Manufactured by Columbia Records/CBS, Inc./51 W. 52 Street, New York, N.Y./"Harmony," , "Columbia," Marcas Reg.

MENUDO DE COLECCION

TRL 1601



- NO SE PUEDE PARA LA MUSICA
- ENSEÑAME A CANTAR
- SOY NATURAL
- ELLA A A
- DOS NIÑOS
- VOULEZ VOUS
- ME VOY A ENAMORISCAR
- CHIQUITITA
- COSITA LOCA, LLAMADA AMOR
- LIBRE MI CORAZON
- VOY A AMERICA
- QUIERO VERTE FELIZ
- LOS FANTASMAS
- MAS MUCHO MAS

LADO A

NO SE PUEDE PARAR LA MUSICA
(H Belalo-Phil Hartt-Beauris Whitehead Jaques Marali)

ENSEÑAME A CANTAR
(Fernanda Arbex)

SOY NATURAL
(Edgarda Díaz)

ELLA A A
(J. Seijas-H. Herrera-G. Escalar)

DOS NIÑOS
(John Farrel)

VOULEZ VOUS
(B. Anderson-Bulvaeus-Díaz)

ME VOY A ENAMORISCAR
(Juan Parda)

LADO B

CHIQUITITA
(V. Anderson-B. Ulbaeus)

COSITA LOCA LLAMADA AMOR
(F. Mercury)

LIBRE MI CORAZON
(Leyda E. Calon)

VOY A AMERICA
(J. Seijas-E Guerin-C. Villa)

QUIERO VERTE FELIZ
(Carlos F. Prida)

LOS FANTASMAS
(Honoria Herrera)

MAS MUCHO MAS
(J. Seijas-C. Villa-E. Guerin)

DE COLECCION



LICENCIA DE DISTRIBUIDORA SONOGRAFICA

PRODUCCION PADOSA PARA SONOGRAFICA

DIRECTOR ARTISTICO E DIAZ

47 WHJU TV

RAFF

TRL 1601

EL DISCO ES CULTURA

Manufacturado y Distribuido por PROFONO INTERNACIONAL, INC
1646SO. Vermont Ave. Los Angeles Calif. 90006 Tel. (213) 732 0139
℗ PROFONO INTERNACIONAL, INC © PROFONO INTERNACIONAL INC. 1983. Se Prohibe Su Copia o Reproducción Parcial o Total. Cualquier Violación a Esta Prohibición Está Penada Por La Ley Federal del Derecho Del Autor. Todos Los Derechos Reservados. Los Angeles, Calif.

SE PUEDE OBTENER TAMBIEN EN 8 TRACKS O CASSETTE

GETTIN' BETTER



GETTIN' BETTER (LP Version) 3:20

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

33-1/3 RPM



From the Tesla album MECHANICAL RESONANCE on Geffen Records (GHS 24120).
Promotional Copy. Not For Sale.

Manufactured exclusively by Warner Bros. Records Inc.
℗ 1986 The David Geffen Company. Made in U.S.A. All Rights Reserved.
Unauthorized duplication is a violation of applicable laws.

GEFFEN RECORDS

VOL I

Collectables

Presents

Great Groups of the Fifties







CONTAINING PREVIOUSLY UNRELEASED SELECTIONS

VOLUME I

Great Groups of the Fifties

SIDE ONE

In The Still Of The Night—*The Five Satins*
I See A Star—*The Roulettes*
Dear One—*The Scarlets*
You Painted Pictures—*The Spaniels*
Fountain Of Love—*The Starlarks*
Be True—*The Vocaleers*
A Fool Was I—*The Vehones (PREVIOUSLY UNRELEASED)*

SIDE TWO

I'm So Happy—*Lewis Lymon & The Teenchords*
Creation—*The Kings*
Oh Gee, Oh Gosh—*The Kodaks*
Heavenly Father—*The Castells*
Stars In The Sky—*The Channels*
Are You Sorry—*The Whispers*
What's Wrong—*The Avalons (PREVIOUSLY UNRELEASED)*

COLLECTABLES 503Z

Other Albums Available In The Great Group Series...

VOLUME II

SIDE ONE

To The Aisle—*The Five Satins*
Runaround Baby—*The Kodaks*
Tears In My Eyes—*The Baltineers*
Dear Lord—*The Continentals*
Moonglow You Know—*The Videos*
Rainbow Of Love—*The Cherokees*
Milk And Gin—*The Capris (PREVIOUSLY UNRELEASED)*

SIDE TWO

Deserie—*The Charts*
Crazy Little Mama—*The El Dorados*
Lovely Way To Spend An Evening—*The Angels*
Get A Job—*The Silhouettes*
The Bells Ring Out—*The Spaniels*
True Love—*The Scarlets*
Never Let Her Go—*The Skylarks (PREVIOUSLY UNRELEASED)*

COLLECTABLES 5038

VOLUME III

SIDE ONE

The Gleam in Your Eyes—*The Channels*
Golden Teardrops—*The Flamingos*
Can't Help Loving That Girl of Mine—*The Hide-A-Ways*
Shadows—*The Five Satins*
I'll Be Forever Loving You—*The El Dorados*
Honest—*The Gazelles*
Love Me Right—*The Skyhawks (PREVIOUSLY UNRELEASED)*

SIDE TWO

I Couldn't Sleep A Wink Last Night—*The Mello Moods*
Valurie—*Jackie & The Starlites*
Everyone's Laughing—*The Spaniels*
Dance Girl—*The Charts*
Mareella—*The Castelles*
Coralee—*The Hemlocks*
I Love You—*The Idols (PREVIOUSLY UNRELEASED)*

COLLECTABLES 5039

A PRODUCT OF COLLECTABLES RECORD CORP., BOX 35, NARBERTH, PA 19072 ALBUM DESIGN BY JAMES FROST

The CBS Television production of

RODGERS and HAMMERSTEIN'S

AOS 2005

Cinderella

CSP A Service of CBS Records

starring

JULIE ANDREWS

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Produced by Richard Lewine ★ Directed by Ralph Nelson

Settings and Costumes by William and Jean Eckart

Orchestrations by Robert Russell Bennett

Musical Director: Alfredo Antonini

Produced for Records by Goddard Lieberson

featuring

Dorothy Stickney ★ Howard Lindsay

Ilka Chase ★ Kaye Ballard ★ Alice Ghostley ★ Jon Cypher

and

Edith Adams



Columbia Records

Collectors' Series

Special Reissues for the Discriminating Record Buyer

CSP A Service of CBS Records

The CBS Television production of

RODGERS and HAMMERSTEIN'S "CINDERELLA" starring JULIE ANDREWS

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Produced by Richard Lewine • Directed by Ralph Nelson • Musical Director: Alfredo Antonini

featuring

Dorothy Stickney • Howard Lindsay

Ilka Chase • Kaye Ballard • Alice Ghostley • Jon Cypher

Edith Adams

Settings and Costumes by William and Jean Eckart. Choreography by Jonathan Lucas. Orchestrations by Robert Russell Bennett. Produced for records by Goddard Lieberson.

The Cast

Stepmother ..... Ilka Chase
Joy ..... Alice Ghostley
Portia ..... Kaye Ballard
Cinderella ..... Julie Andrews
Godmother ..... Edith Adams
King ..... Howard Lindsay
Queen ..... Dorothy Stickney
Prince Charming ..... Jon Cypher

among the musical numbers on this record are

March ..... Instrumental
In My Own Little Corner.....Cinderella
The Prince Is Giving a Ball...The Populace
Impossible!.....Godmother and Cinderella
Gavotte ..... Instrumental
Ten Minutes Ago.....The Prince and Cinderella
Stepsisters' Lament.....Joy and Portia
Waltz for a Ball.....Instrumental
Do I Love You Because You're Beautiful? The Prince and Cinderella
A Lovely Night.....Cinderella, Stepsisters, Stepmother
Finale ..... Entire Company

• • •

"Inspired" is one of those unfortunate words that has been bounced around like a tennis ball until it has lost much of its lustre, but in the present instance, "inspired" is the only word that will do. The idea of bringing together Julie Andrews, Richard Rodgers, Oscar Hammerstein II, and Cinderella is in itself capable of producing a glow, and when the idea becomes actuality, as it has in color on CBS Television and here on Columbia Records, the glow becomes positively incandescent.

It all begins in the story, in the enchanting old fairy tale. Mr. Hammerstein has cast aside all the flummery that has cluttered earlier versions, and gone straight to the heart of the story, producing a warm-hearted libretto, a kind of dream romance. In his concept, Cinderella is neither a goody goody nor a hoyden. She is a girl of intelligence and humor, and although she may be oppressed by her dismaying relatives, she is never dispirited. Indeed, she rather forces her Godmother's hand by her firm faith in the power of wishes, and when she comes to her Happy Ending, it is at least in part due to her own initiative. She is entirely winning, and richly deserves her Prince Charming.

Richard Rodgers has decorated the story with some of his loveliest music: swirling waltzes, perky marches and some of those flowing ballads such as only he can write. The music for Cinderella is dainty and feminine, that for the Prince is straight-forward and manly, and the subsidiary characters are also sketched out in brilliant musical terms. And since no Rodgers score—particularly one for *Cinderella*—would be complete without a waltz, there is a whole string of bubbling, foaming waltz themes for the ball sequence.

And then there is Julie Andrews, who has the uncanny quality of seemingly having been born specifically to play any part she undertakes. Her Cinderella is not only the Cinderella of Mr. Rodgers and Mr. Hammerstein; she is the Cinderella everyone has always imagined. From her first appearance, straggling along under the packages with which her stepmother and stepsisters have burdened her, to the royal wedding at the finale, she is truly a fairy-tale creature, lovely in her rags, bewitching in her finery, and an unalloyed delight.

Assisting at this celebration are some of the brightest stars in the American theatre—Dorothy Stickney and Howard Lindsay, Ilka Chase, Kaye Ballard, Alice Ghostley, Jon Cypher and Edith Adams. Mr. Lindsay and Miss Stickney starred for three years in *Life with Father*, which Mr. Lindsay wrote with Russel Crouse, and continued in the same parts some ten years later in *Life with Mother*. Mr. Lindsay has also worked with Mr. Crouse on *The Great Sebastians*, *Call Me Madam* and *Happy Hunting*. Miss Stickney has appeared in *On Borrowed Time*, *The Front Page* and *Kind Sir*, in addition to television and motion pictures. This is the first appearance of this celebrated team in a musical production.

Cinderella's Godmother and Stepmother are played by Edith Adams and Ilka Chase. Miss Adams is one of television's most popular performers, and has created the Broadway counterparts of two famous fictional characters—sister Eileen in *Wonderful Town*, and Daisy Mae in *Li'l Abner*. Miss Chase is equally popular on television, both as a panelist and as a dramatic actress. She has appeared in more than twenty Broadway productions, is the author of seven best-selling books, and writes a syndicated column as well.

Those discouraging sisters are portrayed by Kaye Ballard and Alice Ghostly, two favorites from television and supper clubs. Miss Ballard has been seen in *The Golden Apple*, *Top Banana*, *Touch and Go* and other musicals, and is familiar to television audiences on various variety shows. She has also appeared frequently in Columbia's musical comedy series. Miss Ghostley is known to television primarily as a dramatic actress, although her Broadway appearances have all been in musicals: *New Faces of 1952*, *Trouble in Tahiti*, *Sandhog*, and *Shangri-La*. The part of Prince Charming in this production is played by Jon Cypher, a newcomer discovered by the authors and producer. Studies with the American Theatre Wing led to a season of summer stock in 1956 and an appearance in the Equity Library Theatre production of *The Inspector General*. Thereafter, Mr. Cypher was seen in supporting parts in three television productions and in a featured role on the Phil Silvers show on CBS Television. He next auditioned for Prince Charming and was selected by unanimous vote.

At this date, Julie Andrews needs no introduction to anyone. One of the loveliest and most accomplished stars to appear in many years, she came to America a complete unknown, as the feminine lead in the British musical comedy, *The Boy Friend*. The warmth she brought to a part that was essentially a cartoon led to stardom before the show finished its New York run, and she withdrew to begin rehearsals for that fabulous success, *My Fair Lady*. The rest is already theatrical history.

Historic, too, has been the effect of Rodgers and Hammerstein on the musical theatre. Long established as two of the finest craftsmen of the stage, they first joined talents in 1943 to write *Oklahoma!* and found in their collaboration new dimensions in the mingling of words and music. Their other works, each with its own distinctive quality, have included *Carousel*, *State Fair* (for the movies), *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, and now, their first musical for television, *Cinderella*.

—GEORGE DALE

• • •

The CBS Television production "Cinderella" on March 31, 1957, was jointly sponsored by Shulton, Inc. and Pepsi-Cola.

Manufactured by CBS Records/CBS Inc /51 W 52 St , New York, NY 10019/ Marcas Reg /Printed in U.S.A

ESTEREO
RF-9089

MENUDO®

Por amor

MUSIC WAREHOUS
CODE H













LADO A

QUIERO ROCK
J. SEIJAS - C. VILLA - A. MONROY
EO. OUIROGA - RIMO - PACIFICO

LADY
J. SEIJAS - C. VILLA - A MONROY
EO. OUIROGA - RIMO - PACIFICO

Y YO NO BAILO
J. SEIJAS - C. VILLA - A. MONROY
EO. OUIROGA - RIMO - PACIFICO

ES POR AMOR
J. SEIJAS - C. VILLA - E. GUERIN
EO. OUIROGA - RIMO - PACIFICO

LA CHISPA DE LA VIDA
C. VILLA
EO. OUIROGA - RIMO - PACIFICO

PROFONO INTERNATIONAL C.A.
ESTEREO
RF-9089
BAJO LICENCIA DE SONOGRAFICA VENEZOLANA, C.A.

Padosa

DISTRIBUIDORA SONOGRAFICA C.A.

LADO B

DULCES BESOS
J. SEIJAS - C. VILLA - A. MONROY
EO. OUIROGA - RIMO - PACIFICO

FORMULA
LUIS G. ESCOLAR
EO. OUIROGA - RIMO - PACIFICO

CUANDO PASARA
J. SEIJAS - L.G. ESCOLAR
EO. OUIROGA - RIMO - PACIFICO

COMO ERES TU
J. SEIJAS - C. VILLA - A. MONROY
EO. OUIROGA RIMO - PACIFICO

SUSANA
LUIS G. ESCOLAR
EO. OUIROGA - RIMO - PACIFICO

UNA PRODUCCION PADOSA, INC. - PUERTO RICO / PRODUCTOR EDGARDO DIAZ MELENDEZ
GRABACION MEZCLAS ESTUDIOS KIRIOS MADRID, ESPAÑA
INGENIERO SONIDO JOSE VINADER /
ARREGLOS Y DIRECCION ALEJANDRO MONROY Y CARLOS VILLA /
FOTOS CABRERA - MADRID / ARTE MECANICA GROP - MADRID

ΣRATO

NUMÉRIQUE DIGITAL

CONCERTI PER MANDOLINI

PAISIELLO-GIULIANI-LECCE

UGO ORLANDI
JODI LEVITZ-DORINA FRATI
I SOLISTI VENETI · CLAUDIO SCIMONE

QUALITY CLASSICAL IMPORTS · ON RCA · MADE IN FRANCE · E-3



Face / Side / Seite 1 - 29'14
(6'41-5'10 5'12) 15'03 - 10" (6'30 3'34-3'58) 14'01

Giovanni
PAISIELLO (1740-1816)
attribué à / ascribed to / zugeschrieben
CONCERTO EN MI BÉMOL MAJEUR
(E flat major / Es-dur)
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro Maestoso - Larghetto - Allegretto
Ugo Orlandi, mandoline / Mandolin

CONCERTO EN DO MAJEUR
(C major / C-dur)
attribué à / ascribed to / zugeschrieben
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro - Larghetto - Allegro
Ugo Orlandi, mandoline / Mandolin

Face / Side / Seite 2 - 27'03
(3'50-4'19-3'25) 11'34 - 10" (7'13-4'57-3'10) 15'19

Francesco
LECCE (XVIII[e] siècle)*
CONCERTO EN SOL MAJEUR
(G major / G-dur)
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro - Largo - Allegro balletto
Ugo Orlandi, mandoline / Mandolin

Antonio Maria
GIULIANI (XVIII[e] siècle)
CONCERTO EN MI MAJEUR
(E major / E-dur)
pour 2 mandolines, alto et orchestre
for 2 mandolins, viola and orchestra
für 2 Mandolinen, Bratsche und Orchester
Allegro - Andante - Allegro
Ugo Orlandi, Dorina Frati, mandolines / mandolins / Mandolinen
Jodi Levitz, alto / viola / Bratsche

I SOLISTI VENETI
Marco FORNACIARI,
Glauco Bertagnin, Nane Calabrese, Diego Conti, Bettina Mussumeli, Massimo Nesi, Kazuki Sasaki, Fabrizio Scalabrin,
Vasco Tonello, violons / violins / Violinen
Jodi Levitz, Demetrio Comuzzi, altos / violas / Bratschen
Susan Moses, Gianantonio Viero, violoncelles / Celli
Andrea Capanni, contrebasse / double bass / Kontrabass
Jean-Pierre Arnaud, Edoardo Rossi, hautbois / oboes / Oboen
Jonathan Williams, Giorgio Lavagnini, cors / horns / Hörner
Dorothy Linell, théorbe / theorb / Theorbe
Luciano Sgrizzi, clavecin / harpsichord / Cembalo
Ernesto Merlini, orgue / organ / Orgel
Ugo Orlandi, Dorina Frati, mandolines / mandolins / Mandolinen
Direction / Conductor / Dirigent :
Claudio SCIMONE

Direction artistique de l'enregistrement / Recording supervision / Aufnahmeleitung : Michel Garcin
Ingénieur du son / Sound engineer / Tonmeister : Yolanta Skura
Montage musical / Editing / Schnitt : Yolanta Skura
Ysabelle Van Wersch-Cor *
Enregistrement réalisé en / recording / Aufnahme : Mai-Juin / May-June / Mai-Juni 1985
Villa Contarini, Piazzola sul Brenta (Italia)
Disponible en / Available in / Auch erhältlich als : MCE 75248 ECD 88165

℗ Editions Costallat 1986
© Editions Costallat 1986

Recto photo Laurus giraudon
G. Tiepolo Le repas des paysans (près de Vicenza - Villa Valmarana

Intervento promozionale dell' Administrazione Provinciale di Padova
I solisti Veneti operano col patrocinio della Regione Veneto

Distribution en France
RCA 9, avenue Matignon-75008 Paris

EUROPEAN PRESSING MADE IN FRANCE
PRESSAGE EUROPÉEN FABRIQUE EN FRANCE

C'est dans la seconde moitié du XVII[e] siècle qu'apparaît le concerto grosso, alternance de morceaux vifs et lents, soit de musique de danse (concerto da camera) soit de musique pure (concerto da chiesa). Ce concerto grosso permet un dialogue permanent entre deux éléments sonores, premièrement le concertino, généralement deux violons et un violoncelle, deuxièmement le tutti, cordes et basse continue.
Le maître incontesté dans ce domaine, Arcangelo Corelli, compositeur et violoniste romain, fixera le cadre de cette forme nouvelle avant d'influencer des musiciens comme Telemann, Haendel, Vivaldi, etc...
Parallèlement à cette évolution, grâce au génie et à la science des grands luthiers, le violon s'élève au concertino, devenant vite l'instrument-roi. Il offre aux compositeurs et aux artistes des possibilités énormes, et très vite va se créer une école de virtuoses incomparables. Des centaines de concertos sont écrits pour lui, et c'est sous son influence que de nombreux créateurs vont s'intéresser à d'autres instruments, et à écrire pour eux ce même type d'œuvres. C'est le cas surtout pour la flûte, le hautbois, le basson, et bien sûr la mandoline.
La mandoline, dont les origines remontent à la fin du XVI[e] siècle et au début du XVII[e], connaît ses heures de gloire au XVIII[e] siècle, d'abord en Italie, puis dans toute l'Europe. Sa vocation première est populaire, seule ou groupée par familles (il existe toute une gamme de mandolines, allant de la plus grave à la plus aigue). Elle interprète des chansons, et même des transcriptions en tous genres. Toutefois, au XVIII[e] siècle, un certain nombre de compositeurs écrivent pour elle des concertos pour une ou plusieurs mandolines, le plus célèbre parmi eux étant Antonio Vivaldi.
Plus tard, au XIX[e] et au XX[e] siècles, à part quelques rares exemples (Beethoven, Schönberg, Webern et Stravinski), cet instrument ne figure que très rarement dans la littérature dite "classique".
Deux des concertos figurant sur ce disque sont attribués à Paisiello, compositeur né à Naples et que l'on retrouve en Russie et en France. Son œuvre, encore assez mal connue, comporte de la musique de chambre, des concertos et les opéras, dont le plus célèbre est son "Barbier de Séville". Quant à Francesco Lecce, certainement napolitain d'origine, on connaît très mal sa vie et son œuvre, car son nom ne figure même pas dans la plupart des histoires de la musique.
Ces trois concertos sont construits à l'image des concertos baroques de cette époque, à savoir deux allegro encadrant un mouvement lent. Les mouvements rapides développent une alternance de tutti et de soli, qui utilisent toutes les possibilités de l'instrument, faisant ainsi appel à de très grands virtuoses. Quant aux *andante*, leurs mélodies charmantes et ensoleillées sont vraiment le reflet de la musique italienne de l'époque.
Cet Antonio Maria Giuliani, totalement inconnu, serait-il ce Mauro Giuliani dont les historiens mentionnent l'existence et qui aurait en tant que guitariste et chanteur parcouru l'Europe avant de mourir à Naples en 1828? Son concerto est d'une esthétique plus tardive. Il s'agit en réalité d'une symphonie concertante telle qu'il en écrivait partout, notamment à Mannheim et à Paris, et dont les chefs-d'œuvre nous ont été légués par Haydn et Mozart. Le style galant de cette musique où les cordes sont renforcées par deux hautbois et deux cors individualise davantage les trois solistes, confiant notamment à l'alto quelques belles phrases lyriques, témoignages d'un réel talent.

R.M.D

The concerto grosso appeared in the second half of the seventeenth century as alternate slow and quick movements, either dance music (concerto da camera) or pure music (concerto da chiesa). This concerto grosso allowed a permanent dialogue between two sound-elements, first of all the concertino, generally two violins and a 'cello, secondly the tutti, strings and continuo.
The unchallenged master in this field, Arcangelo Corelli, the composer and pianist from Rome, determined the framework of this new form before influencing such musicians as Telemann, Haendel, Vivaldi and others.
In parallel with this evolution, and thanks to the genius and artistry of the great violin-makers, the violin broke away from the concertino to become the king of instruments. It offered enormous possibilities to both composers and musicians, and soon an enormous school of incomparable virtuosos developed. Hundreds of concertos were written for the violin, and under its influence numerous creators took interest in other instruments and wrote the same type of work for the flute especially, the oboe, the bassoon and, of course, the mandolin.
The mandolin, whose origins date from the end of the sixteenth century and the beginning of the seventeenth, reached its zenith in the eighteenth century, firstly in Italy, and later throughout Europe. Its first vocation was a popular one, as a solo instrument or part of an ensemble (there are many mandolins, ranging from the deep bass to the high treble). The instrument was used to interpret songs, and even all kinds of transcriptions. Yet in the eighteenth century, concertos for one or more mandolins were written by several composers, the most famous among them being Antonio Vivaldi.
Later, in the nineteenth and twentieth centuries (save a few rare exceptions such as Beethoven, Schœnberg, Webern and Stravinsky), the mandolin seldom appears in so-called "classical" writing.
Two of the concertos in this recording are attributed to Paisiello, a composer born in Naples but also known in France and Russia. His works, seldom performed even today, include chamber-music, concertos and operas, of which his "Barber of Seville" is the best-known. As for Francesco Lecce, undoubtedly also from Naples, very few details of his life and work are familiar to us, and few histories of music even mention his name.
These three concertos are constructed in the image of the baroque concertos of the period, that is, with two allegros framing a slow movement. The quick movements develop alternating tutti and soli, which make use of all the instrument's possibilities, thereby requiring extreme virtuosity. As for the andantes, their sunny, charming melodies are a true reflection of period Italian music.
Could this Antonio Maria Giuliani, a complete unknown, be the Mauro Giuliani whose existence is mentioned by historians, and who travelled through Europe as a singer and guitarist before his death in Naples en 1828? His concerto has the aesthetics of a later period. In reality, it is a concerted symphony like many written everywhere, particularly in Mannheim and in Paris, a form whose masterpieces have been handed down to us by Haydn and Mozart. The gallant style of this music, where the strings are reinforced by two oboes and two horns, lends more individuality to the three soloists, and gives the alto, in particular, some beautiful lyrical phrases which are evidence of a real talent.

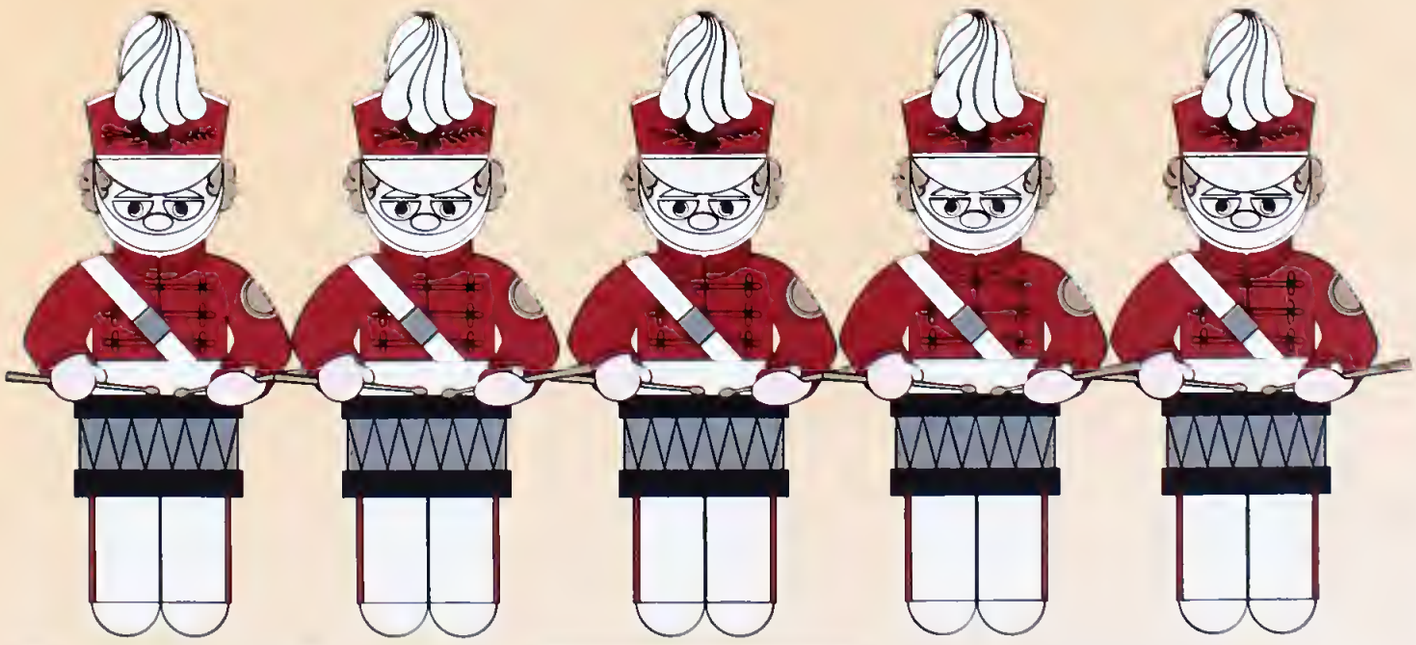
Stuart WALTERS

In der zweiten Hälfte des XVII. Jahrhunderts erscheint das Concerto grosso, eine Abwechslung von schnellen und langsamen Stücken, entweder Tanzmusik (concerto da camera) oder reine Musik (concerto da chiesa). Dieses Concerto grosso ermöglicht eine ständiges Zwiegespräch zwischen zwei Klangelementen, erstens dem Concertino, gewöhnlich zwei Geigen und einem Cello, zweitens dem Tutti, Streichinstrumenten und Basso continuo. Der unbestrittene Führer in diesem Bereich, der römische Komponist und Geigenspieler Archangelo Corelli, wird den Rahmen dieser neuen Form bestimmen und später Musiker wie Telemann, Haendel, Vivaldi, usw. beeinflussen.
Neben jener Entwicklung entflieht die Geige dem Concertino und wird rasch zum Königinstrument dank dem Genie und der Kunst der großen Geigenbauer. Sie bietet den Komponisten und Künstlern riesengroße Möglichkeiten und sehr schnell bildet sich eine Schule von ausgezeichneten Virtuosen. Hunderte von Konzerten werden für sie komponiert, und unter ihrem Einfluß werden zahlreiche Schöpfer sich für andere Instrumente interessieren und Lust daran empfinden, für sie dieselbe Art von Werken zu komponieren. Es ist vor allem der Fall für die Flöte, die Oboe, das Fagott und selbstverständlich die Mandoline.
Die Mandoline, die ihren Ursprung am Ende des XVI. und am Anfang des XVII. Jahrhunderts hat, erreicht den Gipfelpunkt der Ehre im XVIII. Jahrhundert, zuerst in Italien, dann in ganz Europa. Ihre erste Berufung ist volkstümlich, allein oder in der Familie (es gibt eine komplette Serie von Mandolinen, von der tiefsten bis zur schrillsten). Sie spielt Lieder, und sogar allerlei Übertragungen. Dennoch schreiben einige Komponisten im XVIII. Jahrhundert Konzerte für eine oder mehrere Mandolinen, unter denen Antonio Vivaldi der berühmteste ist. Später, im XIX. und XX. Jahrhundert erscheint dieses Instrument nur sehr selten in der sogenannten "klassischen" Literatur, einige seltene Beispiele (Beethoven, Schönberg, Webern und Stravinski) ausgenommen.
Zwei Konzerte aus dieser Platte werden Paisiello, einem in Neapel geborenen Komponisten, der in Rußland und Frankreich wiedererscheint, zugeschrieben. Sein zur Zeit schlecht bekanntes Werk umfaßt Kammermusik, Konzerte und Opern, deren berühmteste heißt: "Der Barbier von Sevilla". Was Francesco Lecce betrifft, der bestimmt aus Neapel war, kennt man sehr schlecht sein Werk und sein Leben, denn sein Name erscheint nicht einmal in den meisten Musikgeschichtsbüchern.
Diese drei Konzerte sind wie Barockkonzerte jener Epoche gebaut, das heißt zwei allegro um einem langsamen Satz. Die schnellen Sätze entwickeln eine Abwechslung von Turn und Soli und nützen somit alle Möglichkeiten des Instrumentes aus, was große Virtuosen fordert. Was die andante anbelangt, sind ihre anreizenden und besonnten Melodien das wahre Abbild der italienischen Musik dieser Zeit.
Wäre der ganz unbekannte Antonio Maria Giuliani Mauro Giuliani, dessen Dasein von den Historikern erwähnt wird und der als Gitarrist und Sänger vor seinem Tod im Jahre 1828 in Neapel Europa durchwandert hatte? Sein Konzert zeugt von einer späteren Ästhetik. In der Tat handelt es sich um eine konzertante Sinfonie, wie diejenigen, die überall und insbesondere in Mannheim und Paris komponiert wurden, und deren Meisterwerke von Haydn und Mozart hintergelassen wurden. Der galante Stil dieser Musik, wo die Streichinstrumente durch zwei Oboen und zwei Hörner verstärkt werden, verpersönlicht umso mehr die drei Solisten und verleiht insbesondere der Bratsche einige schönen lyrischen Phrasen, die von einer wirklichen Begabung zeugen.

Claire VALENSI

OBERTHUR FRANCE imprimé en France

1 9 8 3



Garfield Cadets
Garfield, New Jersey

Suncoast Sound
Tampa Bay, Florida

VOLUME I

Cavaliers
Rosemont, Illinois

Bridgemen
Bayonne, New Jersey

DRUM CORPS

INTERNATIONAL CHAMPIONSHIP

DRUM CORPS INTERNATIONAL

It was hot in 1983. Not only the competition but the weather. The heat started in June and didn't let up. The thermometer stretched toward 100 reached it and grasped even higher, as the corps headed toward Miami. And once they got there, it didn't seem quite so hot. In fact, it turned out that Miami was actually cooler than most of the rest of the country that week.

But it's the competition that we're interested in. And the competition looked different this year. After five days of elimination-type contests, the 12 finalists had been chosen, and the stands filled for the Championship.

The Sky Ryders had just made the finals by a tenth of a point. They struggled all year, and finally at mid-season dropped their soft "E T." ending for the rousing and popular "Rainbow." That topped the classic Sky Ryders show of fast-paced jazz arrangements, which started with an unlikely version of "Home On The Range." Really, what better song for a corps from Kansas, but who'd have thought you could make anything out of deer and antelopes playing? Fortunately, the Sky Ryders' horn line did all the playing, and it was great.

The Sky Ryders color guard was back, too, with their acrobatics. And when you put the whole thing together, you have a great opening act. The Sky Ryders rode a long way from the beginning of the year to Miami. They did themselves proud in Miami, and finished 12th.

All year long, people wondered about the Bridgemen. Again it took some rewrites and new plans, but Bayonne was there Saturday night, adding their unusual bit of color to the proceedings.

It looked like the color guard was going to steal the show. They danced and bopped all over the field in great, expressive moves. But suddenly in the middle of the drum solo, the snares donned bright red blindfolds, and the crowd went wild. The drummers, completely blinded, strode purposefully to the front sideline, right up to the roto-toms, and performed some of the most intricate sticking of the whole year. Leave it to the Bridgemen to try something like that - and pull it off. The performance kept them in 11th place.

At 35, the Cavaliers show no signs of growing old. In fact, their athletic color guard looked more like a tumbling team than a flag and rifle line. From the opening fanfare of the original "Jade" - through to the majestic closing notes of "Pines of Rome" the Cavaliers showed why they have been so everlastingly popular. To put it simply, they excite the crowd.

There is nothing light and delicate about the Cavaliers. They are bold and forceful, swashbuckling, if you will. Even the soft strains at the beginning of "Pines" had an ominous sound about it, a slow, brooding feeling as the Green Machine got ready to explode into bright colors and wide moves. It was a great birthday party - but the Cavaliers gave us the present, and did it well enough to move up one place to ninth.

The 27th Lancers were "veddy British," sporting new color guard uniforms and songs right out of the Queen's Homeland. They spun a fairy-tale on the field with songs from "Camelot." Now that most guards are doing dance in one form or another, the 27th Lancers did too. But theirs was strictly in line with this year's show - English folk dancing. It was neat, and it fit the show style.

The court maidens frolicked through the "Lusty Month of May," followed by the sweet "If Ever I Would Leave You." Then the Lancers signed their show with "Danny Boy," soloist and all. A flag toss at the end, and it was over - a Lancer performance that seemed to last much less than the allotted 13 minutes. Unfortunately, the Lancers dropped one place, back to 10th.

The Freelancers are California laid-back, with an easy-going marching style and good solid playing. They get your attention right off with "Breaking Up Is Hard to Do" and hold it through a show that combines jazz and pop with a wide-spread drill.

Their drum major is all hype, playing the audience against the corps, and pulling as much emotion as possible out of 128 kids and thousands of adults. The company front in the closer "Even Now" brought on the cheers, and they built from there.

"Spirit is Back!" So proclaimed the signs all through the summer, and spread throughout the stadium on this hot August night. That rich, loud horn sound shook the old Orange Bowl and rekindled old Spirit memories.

Spirit was rejuvenated this year. But the corps still goes for the sound and the emotion, something at which Spirit has always been very good. When that line of baby-blue and silver strides forward, horns blazing, the tears and cheers come naturally. They stayed in seventh place.

Their opener was blistering, their concert was sizzling, and their closer was beautifully melodic. And that was just the horns. The Madison Scouts came out and pounded home a show that took half the season to work out the bugs, and the rest of the season to perfect. But it was worth the wait. Diverting a little from the past, Madison turned classical in the beginning with a fast-paced overture. Then "Strawberry Soup" came back, hotter than ever. The drum solo let the horn line show that it can dance, too, as the field seemed to sway with the new crisp white coats and green pants.

But it was the closer of "Memory" from Cats that wowed the crowd. It started slow and soft and ended slow and soft, but in between, the power and pride that is the Madison Scouts swirled out of the horns, drums and flags and swept over everyone in the stands. Suddenly, just as the horns burst out in a new theme, the color guard exploded in a new dance. The entire corps put forth such an effort that the crowd stood long before the show was over and never even thought about sitting down again. The performance moved Madison to fifth.

Last year, Suncoast Sound placed 13th. This year, they used that as a springboard into the finals, and took a mighty leap. Using a brilliant horn line and expressive color guard, Suncoast was definitely the homestate favorite. Reliving the 1960's, the Sound played "Aquarius" complete with protest signs and clashes with "police."

The closer, "Greatest Love of All," really brought out the best in the corps. The beautifully simple moves by the color guard - reciting the words to the song in sign language - were the perfect addition to a soft, flowing drill. In the prelims, they placed fifth, but settled for sixth in the finals.

The Phantom Regiment has always had a tremendous low brass sound. This year it was simply thunderous. And they chose the best music to show it off - Tchaikovsky. And the crowd loved it. The red capes got a raspberry lining, and the moves they did with the two colors really caught your eye.

The majestic "1812 Overture," with a unique, strong arrangement, came across as one of the night's most popular. The baritones, euphoniums and contras rumbled over the high brass, and suddenly 18 snares appeared along with the gongs, bells, chimes and the concert bass drum that could have split concrete. When it was all over, colorful "fireworks" streamed from the color guard, and then the horn line burst forth with white streamers. Phantom stayed in fourth place.

Garfield went on next, followed by Santa Clara who won prelims, and the Blue Devils, who opted to appear last as defending champions.

Santa Clara was simply fine. Their light-speed opener - held over from last year - was a fantastic kaleidoscope of sight and sound. That gave way to a Latin fusion-style percussion feature. Bernstein's "On The Town" changed the mood again, and you could see New York, old and busy, through the corps.

But it was "Appalachian Spring" that showed the pure talent of the Vanguard. Their high marching style combined with the way they just glide over the field, while producing some of the finest, richest music in the world, proves why they are always a contender. The marvelous horn line performed to near perfection through the strong, upbeat patterns, then, with a chime and high mark time, they turned their backs and softly faded into what must be one of the most beautiful passages in all of music. Then they wheeled around, pounded home the push and cut the sopranos loose. And in the most daring move of the championships, they slowly faded back out, ending an emotion-draining show quietly and with dignity. The crowd didn't stop applauding for a long, long time.

By the time the Blue Devils performed, Garfield had already left its mark. And everyone knew that the Blue Crew had better do a good job or kiss the trophy good-bye.

Well, the Blue Devils did a good job, just as everyone expected they would. Their opening move, turning rays into a spiral, as the horns built to their usual power, was only the beginning of a show in which the title defenders threw caution to the wind and honestly played their hearts out. They were tight and together. There was emotion so thick that it must have been felt a mile away.

The closer, an original by two Blue Devils' staff members, had a light, almost Latin beat to it. Then the horns formed into two long columns, pivoted toward each other and blasted forth with the drum major saluting in the middle. They glided toward the stands, stating loudly and perfectly that they were the champions, and they weren't giving up without a fight. Then they got louder, pouring every last ounce into a performance that was already unbelievable, and finished with the horns raised high, and the right hand clenched in a "Number One."

But this was Garfield's night. After years of having the Midwest and West dominate drum corps, the East reasserted itself, and who better to do it than the corps that has been around almost since the invention of the bugle? There was nothing old-fashioned about Garfield tonight, though, except near-flawless execution. Their sound and their design was all up-to-date, setting some new standards. At the end of "Rocky Point Holiday" there was smoke coming out of the bugles and the grass was scorched. The fast-paced opener was topped with a drill move that pulled a company front out of nowhere and spread it across the field. In the process, it pulled the fans to their feet and kept them there.

Garfield chose Bernstein to show off their talents. It was subtle, loud, discordant and melodious - all of those things. And it was combined with a drill that was surely impossible to march. But Garfield did the impossible that night, not only marching to perfection, but giving a horn performance that topped all others. It was not a horn line, it was a brass choir that sang into the hot, damp evening.

And something should be said about the color guard, but there aren't words to describe it. Take words like elegant, poised, flowing, expressive and magnify them ten-fold. They danced through a performance that would make a lesser guard seem out of place. They were champions to the end, and beyond.

Through the heat, the rain, the new format of championships, the highs and the lows, six days of competition, almost 6,000 young men and women marched their very best. Only 20 corps are here on the records, but they represent an activity that has given tens of thousands of kids a chance to learn - learn about themselves, about others, about winning, about losing, and about what it means to do your very best. We congratulate the Garfield Cadets and all of the corps on these records, and dedicate them to every boy and girl who has picked up a bugle, drum, flag or rifle and strode proudly onto the field of competition.

GARFIELD CADETS
Rocky Point Holiday
Bernstein's "Mass"

BLUE DEVILS
T.O.
Everybody Loves The Blues
Paradox
El Muchacho Grande/One More Time
Chuck Corea
A New Beginning

SANTA CLARA VANGUARD
Movement IV of Giannini's Third Symphony
Percussion Feature: Untitled
On The Town
Appalachian Spring

PHANTOM REGIMENT
Tchaikovsky Suite
Dance Neopolitan
1812 Overture

MADISON SCOUTS
Colas Breugnon Overture
Strawberry Soup
Selections from "Cats" including "Memory"

SUNCOAST SOUND
Time Out
Spanish Gypsy
Casino
Aquarius
Greatest Love of All

SPIRIT OF ATLANTA
Brothers of Bop
Blues in the Night
We Are the Reason

FREELANCERS
Breaking Up is Hard to Do
Lover Come Back to Me
Introduction & 44 For Four
Even Now

CAVALIERS
Jade
Celebration Suite
Rendezvous
Pines of Rome

27th LANCERS
The Orb and the Scepter
Selections from "Camelot"
Seat Song / The Running Set
Drum Box

BRIDGEMEN
Suite Duke
Waiting for Godot
Black Market Juggler
I Got it Bad and That Ain't Good/C Jam Blues

SKY RYDERS
Home on the Range
Medley: Que Sabe Tu / La Virgen de la Macarena
Medley: Here's That Rainy Day / Over the Rainbow

CROSSMEN
Overture to Russian and Ludmilla
Concerto del Rodrigo
Russian Christmas Music

ALLIANCE
From Mighty Oaks
Sunrise Lady
Velvet
Medley: What a Feeling / Lady, Lady, Lady

TROOPERS
Ghost Riders
Battle Hymn of the Republic
Pops Hoedown
It Was A Very Good Year: Medley
Through the Years
How the West was Won

KNIGHTS
Overture to Russian and Ludmilla
Dinner Music for the Gods
Whiplash
It Was Almost Like a Song
The Joust

VELVET KNIGHTS
Hooray for Hollywood
Special Samba
Shangri La
Centurian Starfire
Beautiful Lady

VALLEY FEVER
American Overture
Battle on Ice' and other selections from Alexander Nevsky Cantata
Great Day
Morning Glow

LES ECLIPSES
Don't Get Around Much Anymore
Cuban Fire Suite
Flamingo
When I First Saw You

AVANT GARDE
Captain from Castille
Caravan
Imaginary Voyage
Silence and I
My Funny Valentine

CORPS		FINAL SCORE	SEMI FINAL SCORE
1	Garfield Cadets	94.40	91.15
2	Blue Devils	93.80	91.15
3	Santa Clara Vanguard	92.75	91.90
4	Phantom Regiment	91.45	88.45
5	Madison Scouts	86.45	83.90
6	Suncoast Sound	86.05	84.80
7	Spirit of Atlanta	85.60	83.45
8	Freelancers	81.65	81.95
9	Cavaliers	80.55	80.30
10	27th Lancers	79.65	80.50
11	Bridgemen	77.70	79.55
12	Sky Ryders	73.75	78.70
13	Crossmen		78.60
14	Alliance		77.10
15	Troopers		76.85
16	Knights		73.95
17	Velvet Knights		71.45
18	Valley Fever		69.55
19	Les Eclipses		67.25
20	Avant Garde		64.65
21	Boston		63.75
22	Colts		60.60
23	Dutch Boy		59.60
24	Glassmen		58.25
25	Pride of Cincinnati		56.65

RECORDED BY
Larry Rock
Jim Unrath

LINER NOTES
Chris Allen

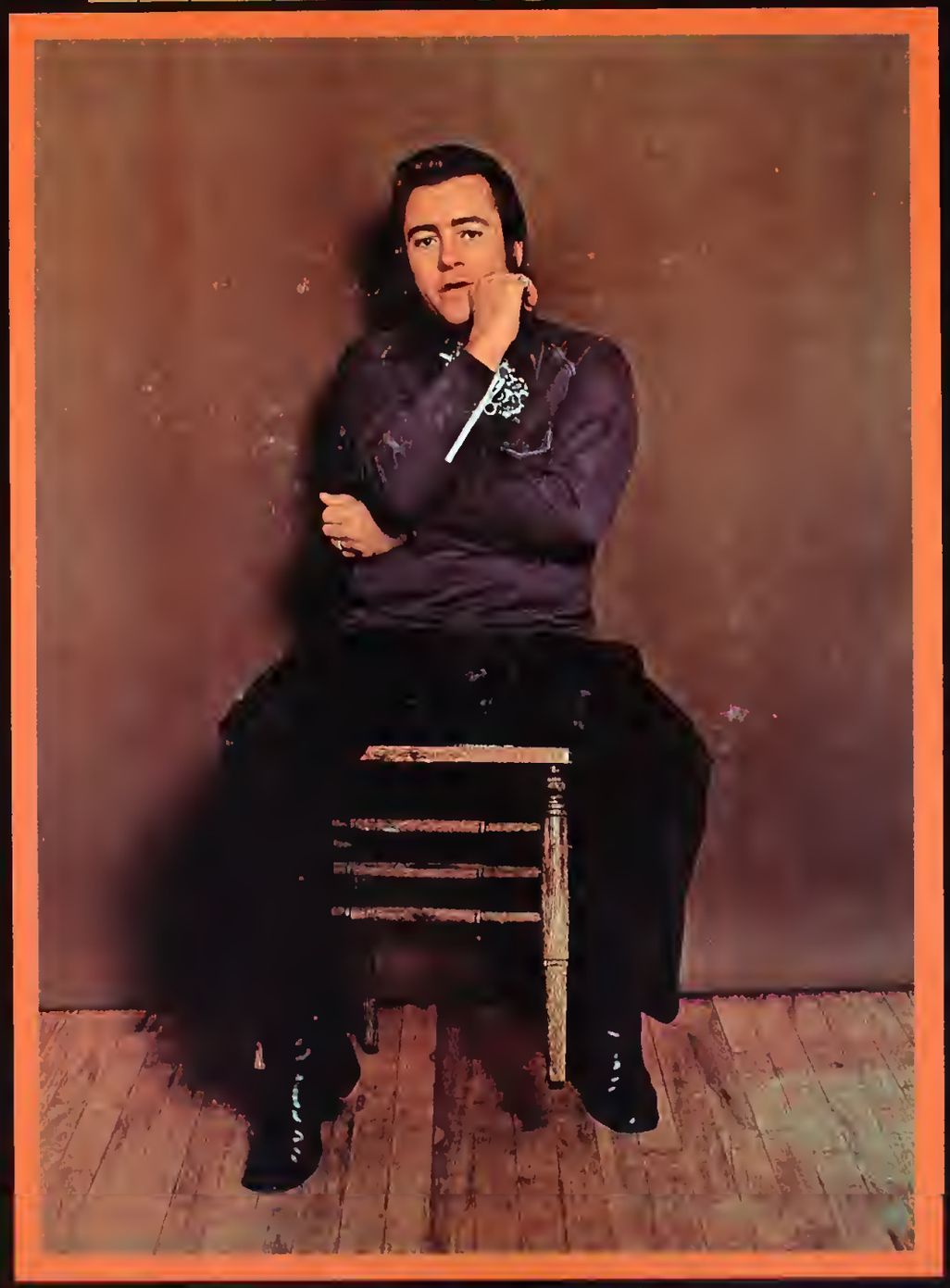
JACKET DESIGN
Connie Asher

Drum Corps International
P.O. Box 418
Lombard, Illinois 60148
(312) 495-9866

© 1983 Drum Corps International. A limited edition production.

ST-11034

DORSEY BURNETTE HERE & NOW



In the Spring (The Roses Always Turn Red)
I Just Couldn't Let Her Walk Away
Daddy Don't You Walk So Fast
Together Again
Cry Meme
Lonely to Be Alone
I Love You Because
I Never Picked Cotton
The Same Old You, The Same Old Me
Healin' Sevin' Sanctifyin' Love

Capitol

ST-11094

SW 71094

Side One

I Just Couldn't Let Her Walk Away
(C. Bell-A. Harkins • Glenwood Music Corporation/Central Songs/ ASCAP/BMI)
2:25

Daddy Don't You Walk So Fast
(P. Cellender-C. Stephens • Jewel Music Publishing Co., Inc./ASCAP)
2:33

Together Again
(Buck Owens • Central Songs/BMI)
1:59

In The Spring (The Roses Always Turn Red)
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
3:05

Cry Mama
(Dorsey Burnette • Beechwood Music Corporation/Recle Music/BMI)
2:36

Side Two

Lonely To Be Alone
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
2:48

I Love You Because
(Leon Payne • Fred Rose Music Inc./BMI)
3:09

I Never Picked Cotton
(C. Williams-B. George • Central Songs/BMI)
2:26

The Same Old You, The Same Old Me
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
3:02

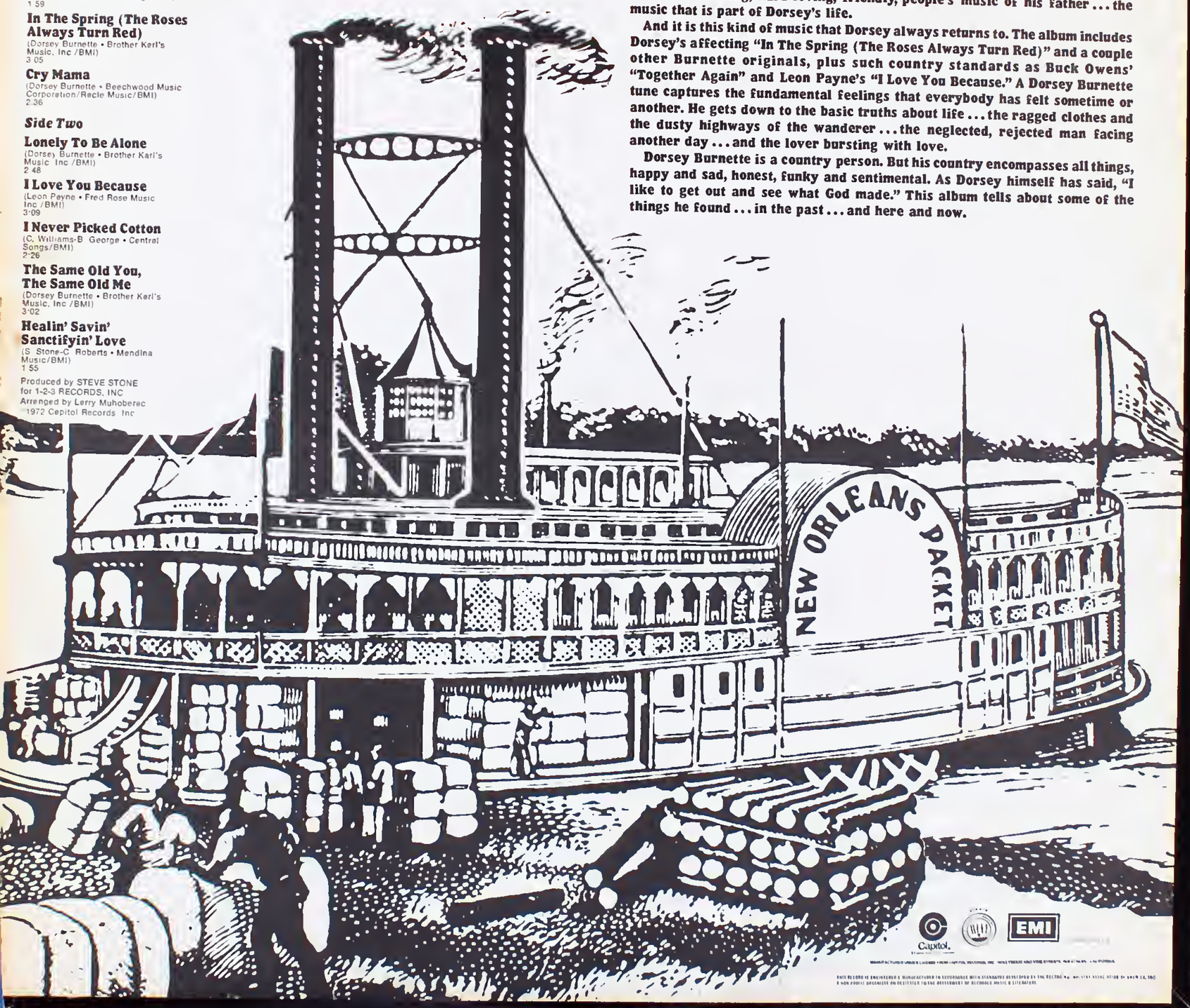
Healin' Savin' Sanctifyin' Love
(S. Stone-C. Roberts • Mendina Music/BMI)
1:55

Produced by STEVE STONE
for 1-2-3 RECORDS, INC.
Arranged by Larry Muhoberac
© 1972 Capitol Records, Inc.

Dorsey Burnette is a country person. He was born in Memphis and spent his childhood down by the Mississippi delta. For a time, Dorsey worked on the great riverboats that floated up-and-down that dirty old river. Then, there was the time he became a professional boxer. He even became a rock 'n roll star. But through all this, his first love was always the country music he grew up with ... the hard-living, hard-loving, friendly, people's music of his father ... the music that is part of Dorsey's life.

And it is this kind of music that Dorsey always returns to. The album includes Dorsey's affecting "In The Spring (The Roses Always Turn Red)" and a couple other Burnette originals, plus such country standards as Buck Owens' "Together Again" and Leon Payne's "I Love You Because." A Dorsey Burnette tune captures the fundamental feelings that everybody has felt sometime or another. He gets down to the basic truths about life ... the ragged clothes and the dusty highways of the wanderer ... the neglected, rejected man facing another day ... and the lover bursting with love.

Dorsey Burnette is a country person. But his country encompasses all things, happy and sad, honest, funky and sentimental. As Dorsey himself has said, "I like to get out and see what God made." This album tells about some of the things he found ... in the past ... and here and now.



Capitol

EMI

N 24162

The Original Motion Picture Sound Track Recording

From The Anglo Amalgamated Film
A Warner Bros. Release

MV D-100
D.C F.V.E

Having A Wild Weekend

the Dave Clark Five



HAVING A WILD WEEKEND • CATCH US IF YOU CAN
ON THE MOVE • IF YOU COME BACK
OUM-OEE-OEE-OUM • NO STOPPING • SWEET MEMORIES • WHEN I'M ALONE
DON'T YOU REALISE • NEW KIND OF LOVE • DON'T BE TAKEN IN • I SAID I WAS SORRY

EPIC

Having A Wild Weekend

The Dave Clark Five

The Original Motion Picture Sound Track Recording

From The Anglo Amalgamated Film
A Warner Bros. Release

Produced by Dave Clark
Manufactured by EROS



The Dave Clark Five rocks to film fame in the group's first feature motion picture, Warner Bros.' "Having a Wild Weekend." Whooping it up, from the left: Dave, Denis Payton, Mike Smith, a masked Rick Huxley and Lenny Davidson.



The Dave Clark Five? At the Arts Ball. From left: Mike Smith as Jean Harlow, Lenny Davidson as a bathing belle; Dave Clark as Groucho Marx; Rick Huxley as Stan Laurel, and Denis Payton as Sabu.

HAVING A WILD WEEKEND
NEW KIND OF LOVE
DUM-DEE-DEE-DUM
I SAID I WAS SORRY
NO STOPPING
DON'T BE TAKEN IN

CATCH US IF YOU CAN
WHEN I'M ALONE
IF YOU COME BACK
SWEET MEMORIES
DON'T YOU REALISE
ON THE MOVE

Grab this Original Sound Track Recording from The Dave Clark Five's first feature motion picture, HAVING A WILD WEEKEND, and you'll be doing the wildest thing you've ever done! You will:

1. **Experience**—through sound-track sorcery—a wild, tongue-in-cheek, hide-and-seek adventure with five fab fellows!

2. **Dance** to the "Tottenham Sound" (so tagged because of the north London area where Dave was born)!

3. **Hear** the liveliest, world-wakingest music around!

HAVING A WILD WEEKEND, whose theme is Youth Seeking Identity, could have no better star than Dave Clark himself. A former movie extra, stunt driver and engineering draftsman before investing $280 in a self-made demonstration record that rocketed him and his buddies off on a phenomenal musical career, Dave has found his own identity as kingpin of one of the world's grooviest groups. Now, as HAVING A WILD WEEKEND testifies, he has also become a talented actor.

The tunes in this album are showstoppers, though not in the usual show-biz meaning, for the picture never skids to a stop to frame a "production number." Composed by Dave Clark and played by the Five, the songs provide the background music for the all-action, all-antics, glad-all-over film.

Catch Us If You Can (the movie's original title) reflects the picture's flavor. A carefree young stuntman (Dave Clark) encourages a beautiful model to free herself from the advertising and promotion jungle which is exploiting her in an "Eat Meat" campaign. With the other members of The Dave Clark Five, they flee to an island she has bought. Meanwhile, they romp their way through Army war games, a costumed Arts Ball, a police chase, a dude ranch and other obstacles before reaching "freedom." But when the island turns out to be a mirage, all realize you can't run away from life's responsibilities.

New Kind of Love beats beautifully, **Dum-Dee-Dee-Dum** and **No Stopping** offer pure guitar-and-drums wizardry, and the vocals of **I Said I Was Sorry**, **Don't Be Taken In**, **If You Come Back** and **Don't You Realise** really rock. Change-of-pacers are **When I'm Alone** and **Sweet Memories**, two romantic ballads.

Listening to this album, you'll be more than HAVING A WILD WEEKEND—you'll be having a wild forever!

Myles Eiten
Pop Record Editor
Ingenue Magazine

Other albums by The Dave Clark Five you will enjoy:

Weekend in London . . . LN 24139/BN 26139*
Coast to Coast . . . LN 24128/BN 26128*
American Tour, Volume I . . . LN 24117/BN 26117*
The Dave Clark Five Return! . . . LN 24104/BN 26104*
Glad All Over . . . LN 24093/BN 26093*

*Electronic Stereo

® EPIC," MARCA REG. T.M. PRINTED IN U.S.A.

LN 24162

EPIC

STEREO

JERRY LEE LEWIS

"MONSTERS"

SUN-124

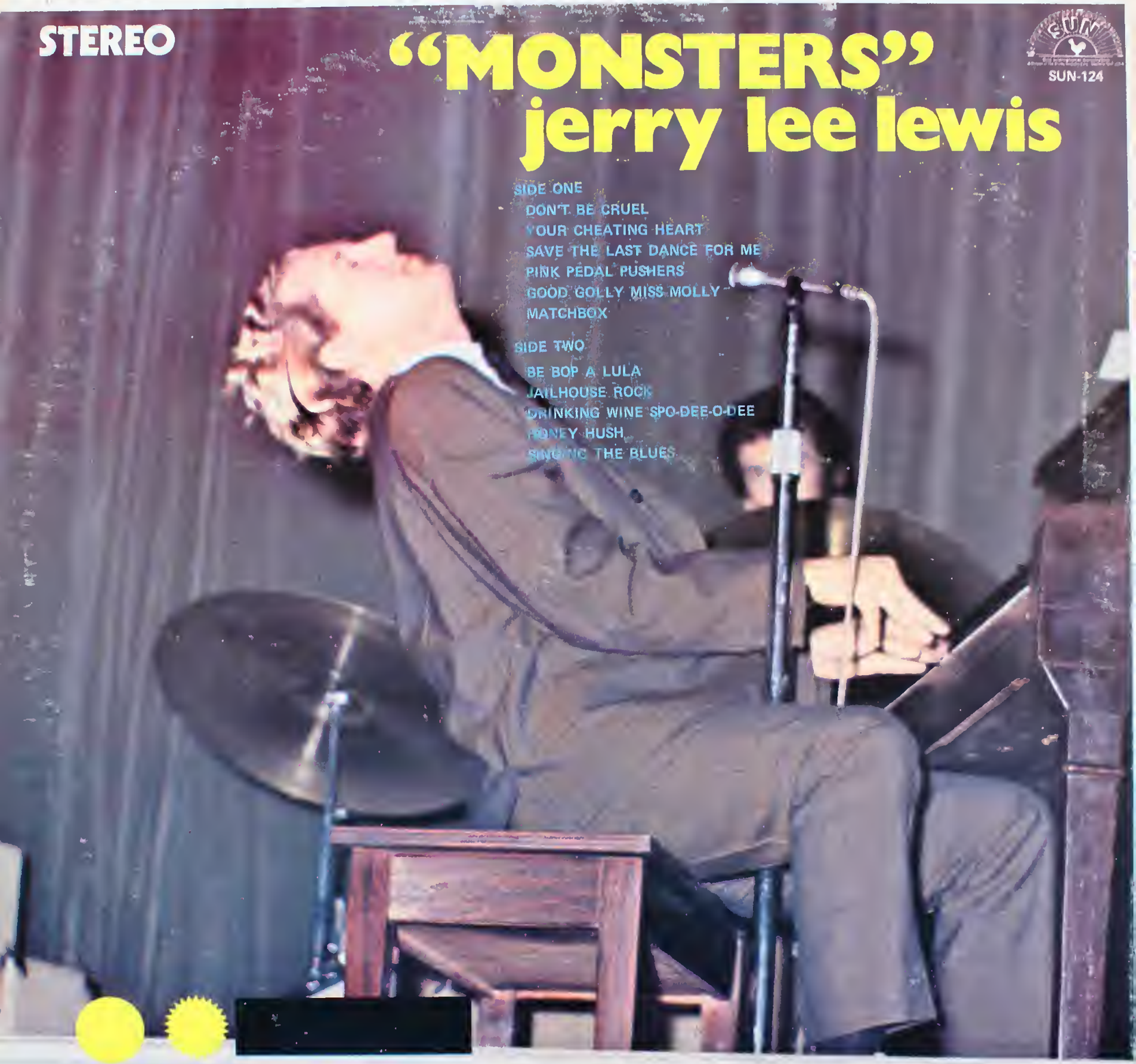
DON'T BE CRUEL
YOUR CHEATING HEART
SAVE THE LAST DANCE FOR ME
PINK PEDAL PUSHERS
GOOD GOLLY MISS MOLLY
MATCHBOX
BE BOP A LULA
JAILHOUSE ROCK
DRINKING WINE SPO-DEE-O-DEE
HONEY HUSH
SINGING THE BLUES



STEREO

"MONSTERS"
jerry lee lewis

SUN-124



SIDE ONE

DON'T BE CRUEL
YOUR CHEATING HEART
SAVE THE LAST DANCE FOR ME
PINK PEDAL PUSHERS
GOOD GOLLY MISS MOLLY
MATCHBOX

SIDE TWO

BE BOP A LULA
JAILHOUSE ROCK
DRINKING WINE SPO-DEE-O-DEE
HONEY HUSH
SINGING THE BLUES

DESIGN AND PRINTING BY SOUTHERN GRAPHIC INDUSTRIES INC., NASHVILLE, TENN., U.S.A.
THIS ALBUM IS ALSO AVAILABLE IN EIGHT TRACK TAPE SUN-T-124 AND MUSICASSETTE SUN-C-124

27th LANCERS · BLUE ROCK · BOSTON CRUSADERS · BRIDGEMEN

fleetwood

FCI P2293
VOLUME TWO

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

DREAM 1971

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

AN EVENING WITH THE CORPS

HEART FUND INVITATIONAL

U.S. OPEN

V.F.W.

DREAM

D.C.A.

MIDWEST

AMERICAN LEGION

FRESH AIR FANFARE

PREVIEW OF JUNIOR CHAMPIONS

TOURNAMENT OF DRUMS

fleetwood

WORLD OPEN

DANNY THOMAS INVITATIONAL

This album is one of a series of Fleetwood's *Corps Sounds* of the 70's.

This record is a continuing series of *Voice of the Corps* drum and bugle corps discs, recorded on the most advanced stereophonic equipment available to date. *Fleetwood* has pioneered many innovations into the field of corps recordings. These firsts have given countless hours of enjoyment to corpsmen and fan alike.

Fleetwood introduced tape cartridges and cassettes to the drums corps public in 1969. Since that time, all releases are mastered for records and tapes, offering you the most diversified library of corps music available today.

We hope that you enjoy the sounds on this record and that you will send for a free catalog of our very latest releases. Simply send us your name, address, and zipcode, and we'll mail it to you immediately.



FLEETWOOD RECORDING COMPANY, INC. • 321 REVERE STREET • REVERE, MASSACHUSETTS 02151

STEREO ST-46

Don't Keep Me Lonely Too Long
Melba Montgomery

Aching, Breaking Heart
Hungry Eyes
Say You'll Never Leave Me
Thorns in a Bed of Roses
Where Do We Go From Here
Don't Keep Me Lonely Too Long
Together Again
Walk on Me
The Closer She Gets
Sad Situation



Capitol

Side One

ACHING, BREAKING HEART 2:17
Rick Hall • Big Bopper Music Co. Tune Publishing, Inc.

HUNGRY EYES 3:18
Merle Haggard • Blue Book Music

SAY YOU'LL NEVER LEAVE ME 2:33
Melba Montgomery • Glad Music, Inc.

THORNS IN A BED OF ROSES 2:45
Earl Montgomery • Glad Music, Inc

WHERE DO WE GO FROM HERE 2:20
Jerry Chesnut • Passkey Music

Side Two

DON'T KEEP ME LONELY TOO LONG 2:47
Melba Montgomery • Glad Music, Inc

TOGETHER AGAIN 2:27
Buck Owens • Central Songs

WALK ON ME 2:22
Earl Montgomery-Melba Montgomery • Glad Music, Inc.

THE CLOSER SHE GETS 2:30
Kent Westberry-Merv Shiner • Jack Music, Inc

SAD SITUATION 2:47
C. Pitts • Window Music Co., Inc.

All selections BMI

Produced by GEORGE RICHEY

Richard
2/19/71



Some people, but not many, are born with "song sense." And because Country music is a natural kind of music, a Country singer can't be great without it — good, maybe, but not great. Because "song sense" is that magical quality that gives a Country singer soul and a Country composer the right kind of inspiration.

Melba Montgomery has it, with some to spare, and she makes good use of it both as a singer and a writer — one of the best around. What's more, she goes the way of the other great ones in the songs she chooses to sing — picking the likes of Buck Owens and his "Together Again," Merle Haggard, who wrote "Hungry Eyes," both people with that fine rare sense, and Rick Hall, the phenomenal young man from Muscle Shoals, Alabama, who has written and produced some of the greatest things on record, including "Aching, Breaking Heart" in this album.

Here she matches this material with songs of her own, her brother Earl's, and several other great Country writers, and sings them with that typical greatness that has made her a favorite with Country fans, and with other singers and musicians even before that.

But if "song sense" were stardom, Melba would have more company at the top. With Melba Montgomery, it's one of the best singing voices of this or any other day that has made the difference and tipped the balance toward success. When there are none better (add to that the magic "sense") you know you've reached the top, where Melba Montgomery is today. Listen and hear the reasons why.

Capitol STEREO EMI

Melba Montgomery

STEREO ST-808

Charlie Louvin & Melba Montgomery

Baby, You've Got What It Takes

WE SURE CAN LOVE EACH OTHER ✳ DON'T BELIEVE ME ✳ LET ME PUT IT ANOTHER WAY
WHEN I STOP DREAMING ✳ DID YOU EVER ✳ ONE BY ONE
NEW DREAMS AND SUNSHINE ✳ AFTER THE FIRE IS GONE
TAKE UP WHERE GOODBYE BEGAN ✳ BABY, YOU'VE GOT WHAT IT TAKES



Capitol

Charlie Louvin & Melba Montgomery



Baby, You've Got What It Takes

The music of Charlie Louvin and Melba Montgomery has got what it takes . . . got what it takes to tell us about living, loving and losing . . . got what it takes to add up to that sweet Country sound of love and devotion.

This is the second collaboration between Charlie (from Alabama) and Melba (from Tennessee). The first, of course, was the very successful "Something to Brag About" album. And there's sure a lot to brag about here, as well.

First of all, there's the smooth and tasty *Baby, You've Got What It Takes* and the sure-to-catch-on *Did You Ever*. Plus eight other favorites. Loving songs like *We Sure Can Love Each Other*. Pain-filled songs like *After the Fire Is Gone*. Losing songs like Charlie's own *When I Stop Dreaming*.

When they sing together (and, needless to say, they're each big stars on their own), Charlie and Melba paint pictures of happy love, sad love, memories, being together, and the pain of being alone and without. Their songs have a way of feeling just what we're feeling, and of cleaning up the dusty and withered air that surrounds us.

Here, then, is the new Charlie Louvin/Melba Montgomery album—full of love, fresh air, and understanding, and some of the tastiest Country music you'll hear all year.

Side One

BABY, YOU'VE GOT WHAT IT TAKES
M. Stein-C. Otis • Vogue Music, Inc./Eden Music Corp./BMI
2:38

WE SURE CAN LOVE EACH OTHER
B. Sherrill-T. Wynette • Algee Music Corp./Altam Music Corp./BMI
2:16

DON'T BELIEVE ME
J. Breese-L. Allen-J. Wooten • Copper Basin Publishers/BMI
3:18

LET ME PUT IT ANOTHER WAY
Helen Cornelius • Bannock Music Co./BMI
2:09

WHEN I STOP DREAMING
L. Louvin-C. Louvin • Acuff-Rose Publications, Inc./BMI
2:13

Side Two

DID YOU EVER
Bobby Braddock • Tree International/BMI
2:12

ONE BY ONE
J. Wright-J. Anglin-J. Anglin •
Acuff-Rose Publications, Inc./BMI
2:48

NEW DREAMS AND SUNSHINE
Curly Putman • Green Grass Music/BMI
3:06

AFTER THE FIRE IS GONE
Conway Twitty • Twitty Bird Music Publishing Company/BMI
2:36

TAKE UP WHERE GOODBYE BEGAN
R. Burt, Jr.-P. Johnson • Terri Music/ASCAP
3:15

Produced by GEORGE RICHEY
Recorded in Nashville

Capitol, A Capitol Industries Company

THIS RECORD IS ENGINEERED TO MAXIMUM AUDIBLE AND ACCEPTABLE QUALITY STANDARDS DEVELOPED BY THE RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC., A NON-PROFIT ORGANIZATION DEDICATED TO THE BETTERMENT OF RECORDED MUSIC & ITS FUTURE.

EMI

STEREO ST-328

The Big, Wonderful Country World of Melba Montgomery

As Far as My Forgetting's Got
Love of the Common People
Lonely Street
Foolin' Aronnd
He Called Me Baby
Mr. Walker, It's All Over
My Arms Stay Open Late
You Let Me Win
Point of No Concern
Johnny One Time

Capitol



ST 8-0328
Capitol
STEREO
EMI

The Big, Wonderful Country World of Melba Montgomery

She was born in Tennessee and grew up in Alabama, but now Melba Montgomery has made a country world out of most of the rest of the world. Her strong, rhythmic voice and earthy, exciting singing style has been applauded from Nashville to Paris to London to Honolulu to North Africa, Australia and Canada.

People from almost every corner of earth love Melba's big, beautiful country world because her world is one much like their own—filled with *Common People*, many more than one *Lonely Street* and *Johnny One Time*s a-plenty. *Mr. Walker, It's All Over* earns great shouts of applause, especially from the ladies who share Melba's world. Whether they work as secretaries or office girls in Rome, Sydney or New York, they've met a Mr. Walker and know very well the secretary's hard and lonely life. Many kinds of lives, including her own, show up in the way Melba sings her songs, putting into them qualities you can't quite put your finger on, but qualities that will never let you forget her and make her one of the very best.

As one of the best, she's rounded up a good share of awards. *Cashbox* and *Billboard* magazines voted her The Most Promising Female Vocalist. She won the BMI Award for her composition of *We Must Be Out of Our Minds*, which proves once again that talented people are usually talented in more than one area.

As a song writer and entertainer, Melba's worked with George Jones and Gene Pitney, so it goes almost without saying that her taste in other people's music is faultless too. On this album alone, she has chosen songs by some of the very greatest writers going—Buck Owens, Harlan Howard and Dallas Frazier.

The big, beautiful country world of Melba Montgomery is all here, populated by the very best songs and the very greatest writers and most impressive arrangements. But best of all, there's Melba herself, ready to show you around her world.

Side One

AS FAR AS MY FORGETTING'S GOT
Sherry Bryce • Bevis Publishing Co. (2:18)

LOVE OF THE COMMON PEOPLE
John Hurley-Ronnie Wilkins • Tree Publishing Co., Inc. (3:05)

LONELY STREET
C. Belew-K. Sowder-W. S. Stevenson • Four Star Music (2:15)

FOOLIN' AROUND
Buck Owens-Harlan Howard • Central Songs, Inc. (2:01)

HE CALLED ME BABY
Harlan Howard • Central Songs, Inc. (2:58)

Side Two

MR. WALKER, IT'S ALL OVER
Gene Crysler • Barmour Music, Inc. (2:59)

MY ARMS STAY OPEN LATE
Curly Putman-Dan Lomax • Green Grass Music (2:08)

YOU LET ME WIN
Earl Montgomery • Glad Music (2:51)

POINT OF NO CONCERN
Thomas O. Brown • Five L's Music (2:27)

JOHNNY ONE TIME
Dallas Frazier-A. L. Owens • Hill & Range Songs/Blue Crest Music, Inc. (2:59)

All selections are BMI
Produced in Nashville by KELSO HERSTON

La Belle
RECORDS

THE COUNTRYMEN



TIMARIDEO
LONESOME TRAV'LER
I TALK TO THE TREES

RED APPLE JUICE
CHARLESTON TOWN
TZENA TZENA TZENA TZENA

SINNERMAN
TIMES A GITTIN' HARD
MARBLE TOWERS

I WANT A DIAMOND
ETERNITY
VIVA EL GIGOLO

LAB4454 2

LAB 4454-2

"INTRODUCING YOUR FELLOW COUNTRYMEN"



BRUCE HOBBS



TERRY SANTO



LARRY HICKMAN



JOHN YATES

The young men whose photographs appear to the left are the owners of four great voices. When these voices are blended together, they become THE COUNTRYMEN. And the most outstanding characteristic of THE COUNTRYMEN is their versatility.

We can best describe the selections on this album by quoting John Yates in a recent radio interview in Chicago. "We believe that folk music is exactly what the name implies," said John. "It is music of the people. A song doesn't have to be a hundred years old to be a folk song by our definition. It just has to be a song which goes directly to the listener's heart. And, of course, it has to be a song we all enjoy singing.

THE COUNTRYMEN have sung these songs of the people to some of the most sophisticated audiences in the best supper clubs. From Las Vegas (The Dunes Hotel) to New York City (The Roosevelt Grill), with points in between and north and south, they have displayed their versatility with new and exciting arrangements of great old tunes in the folk idiom, and mixed them with original material which bears their umistakeable trademark.

They have made fellow-countrymen out of the sophisticates with perennial folk favorites like Lonesome Traveler, Sinnerman, Tzena Tzena Tzena Tzena; the driving rhythms of Timarideo; and, of course, the knee-slapping, blue-grass sound (complete with Bruce Hobbs's great banjo plucking) of Red Apple Juice. At the same time they have given their versatility free rein with their gentle treatment of Lerner & Lowe's lovely evergreen "I Talk To The Trees"; the use of orchestral background to the beautifully philosophical "Eternity" and "Times A Gittin Hard"; and the slightly bawdy satire of "Viva El Gigolo" which Terry Santo does so much to enhance.

Add to this the classic, tongue in cheek, blues pattern of "I Want A Diamond" and we have a perfect cross-section of the brand of folk music and versatile talent which identifies THE COUNTRYMEN to their audiences.

Since THE COUNTRYMEN started their careers entertaining their fellow-students at Whittier College, California, they have been constantly on the go. Inevitably, after a year and a half of travel, they miss their homes and their families. When they arrived in New York City after a strenuous cross-country trip, which included stops in Seattle, Denver and Columbus, Larry Hickman put his feelings into a song. It was named - appropriately - "Marble Towers" and was performed for the first time when they opened at The Roosevelt Grill. It was an immediate hit and has stayed in the act ever since. Probably because it so perfectly fulfils THE COUNTRYMEN'S definition of folk music:

It is "music of the people. And it goes directly to the listener's heart".

SIDE I

TIMARIDEO

LONESOME TRAV'LER

I TALK TO THE TREES

RED APPLE JUICE

CHARLESTON TOWN

TZENA TZENA TZENA TZENA

SIDE II

SINNERMAN

TIMES A GITTIN' HARD

MARBLE TOWERS

I WANT A DIAMOND

ETERNITY

VIVA EL GIGOLO

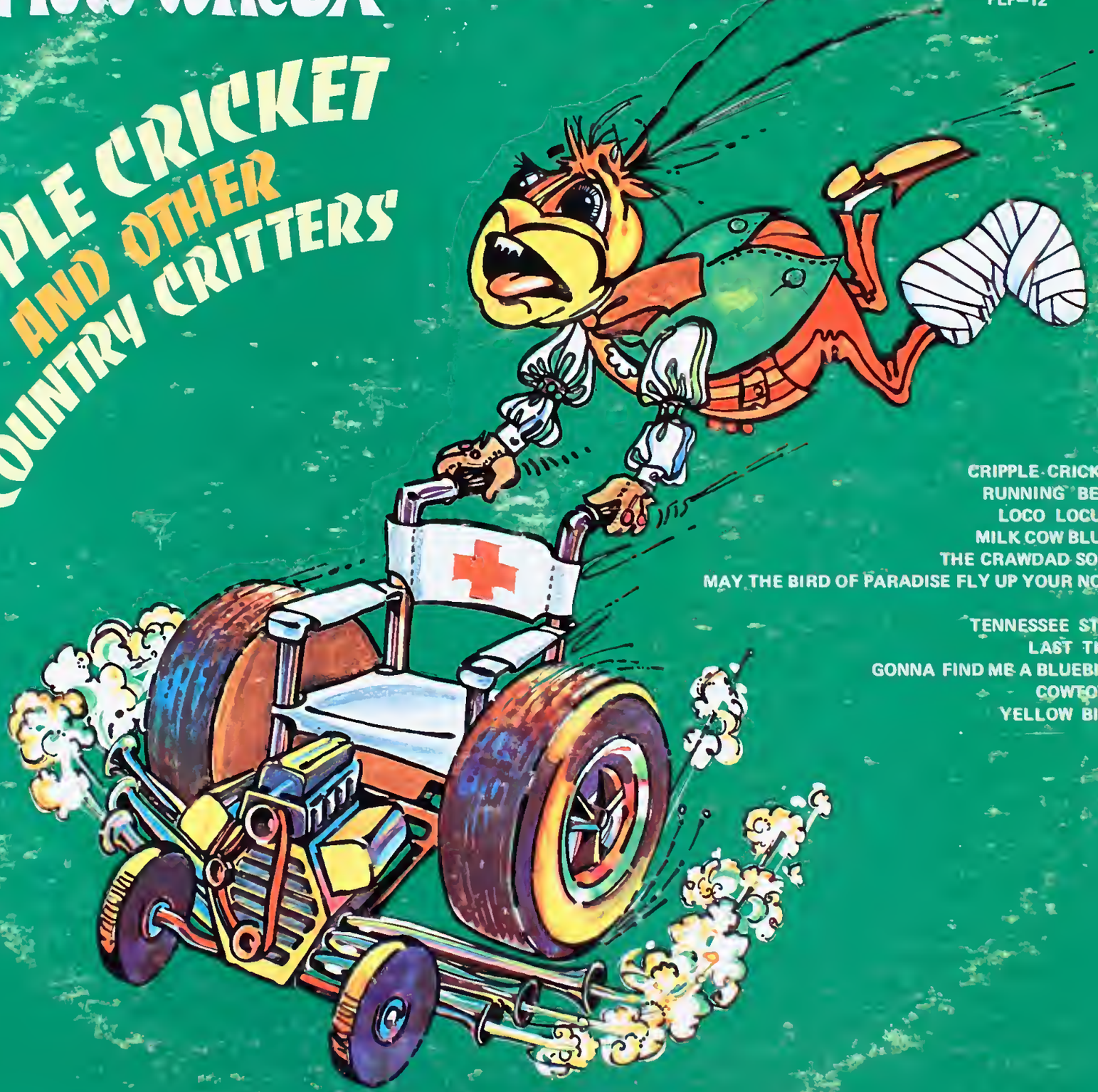
Printed and fabricated by Globe Albums, New York, N. Y.

Harlow Wilcox and the "OAKIES"

STEREO

plantation Records
PLP–12

CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS



CRIPPLE CRICKET
RUNNING BEAR
LOCO LOCUST
MILK COW BLUES
THE CRAWDAD SONG
MAY THE BIRD OF PARADISE FLY UP YOUR NOSE

TENNESSEE STUD
LAST TIME
GONNA FIND ME A BLUEBIRD
COWTOWN
YELLOW BIRD

STEREO

plantation Records
PLP–12

Harlow Wilcox and the "OAKIES"



CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS



SIDE ONE

CRIPPLE CRICKET (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 1:35 ... RUNNING BEAR (J. P. Richardson) Big Bopper Music Co. (BMI) ... 2:32 ... LOCO LOCUST (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:14 ... MILK COW BLUES (K. Arnold) Leeds Music Corp. (ASCAP) ... 2:25 ... THE CRAWDAD SONG (Arr: H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:30 ... MAY THE BIRD OF PARADISE FLY UP YOUR NOSE (N. Meritt) Central Songs, Inc. (BMI) ...2:26

SIDE TWO

TENNESSEE STUD (J. Driftwood) Warden Music Co., Inc. (BMI) ... 2:21 ... LAST TIME (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:37 ... GONNA FIND ME A BLUEBIRD (M. Reinwater) Acuff-Rose Publications, Inc. (BMI) ... 2:12 ... COWTOWN (J. Padgett) LeBill Music, Inc. (BMI) ... 2:19 ... YELLOW BIRD (Kaith-Bergman-Luboff) Walton Music Corp. (ASCAP) ... Frank Music Corp. (ASCAP) ... 1:59

Produced By.....BOBBY WARREN FOR SHELBY SINGLETON INTERNATIONAL PRODUCTIONS, INC.
Recorded At.....C&B STUDIOS, NORMAN, OKLAHOMA Chief Engineer.....CARL WARREN
ALBUM DESIGN AND PACKAGING BY.....SOUTHERN GRAPHIC INDUSTRIES, NASHVILLE, U. S. A.

LIFETIME GUARANTEE

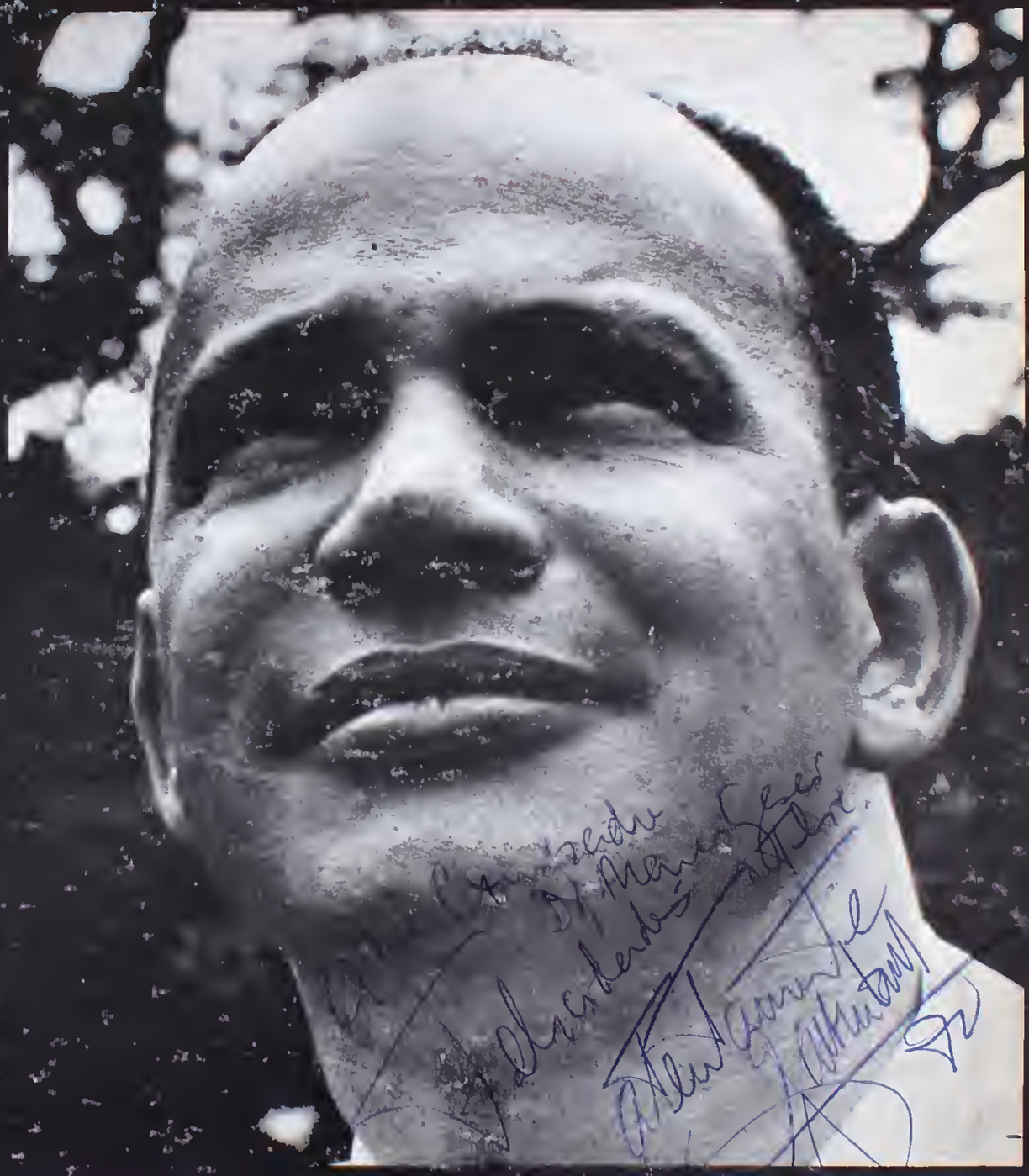
"This record is guaranteed against all defects including breakage, wearing out or any dissatisfaction on the part of the purchaser. If this recording should become unsatisfactory in any manner, it is guaranteed for life. You may return this record to The Shelby Singleton Corporation, 312 Jefferson Street, Nashville, Tennessee 37208 with one dollar for postage and handling and we shall replace it free of charge."

RIAA

THIS ALBUM AVAILABLE IN 8 TRACK STEREO TAPE PLT-12 AND MUSICASSETTE PLC–12

POESIA NEGRA

Y HUMORISTICA



Balbino Blanco Sánchez

Y.....PRESENTACION MURAL DEL HOMBRE HONRADO
(Andrés Eloy Blanco)

POESIA NEGRA

Y HUMORISTICA

Balbino Blanco Sánchez

LADO A

Elegío a Emett Till	*NICOLAS GUILLEN*
La epopeyo del alba	*FRANCISCO SALAZAR MARTINEZ*
Coridá	*MARCELINO AROZARENA*
Tiempa de negros	*JOSE FELIX RIVERO*
Lo plena del menéola	*LUIS PALES MATOS*
Monifiesta de Com	*MANUEL RODRIGUEZ CARDENAS*
Sarambulé	*L. A. GONZALEZ CARIAS*

LADO B

Lo píldara y el perro	*AQUILES NAZOA*
El motrimania de Andrés Eloy	*MIGUEL OTERO SILVA*
Caso Séptima	*LUIS PERAZA (Pepe Pita)*
El carnero lonuda y la roto poupérrimo	*SERGIO CHAPMAN*
Pepazos	*JOSE JUAN DELGADO*
Presentación murol del Hambre Honrodo	*ANDRES ELOY BLANCO*
Undécimas para Yolonda Mareno	*LEOPOLDO SILVA*

(Foto de la portada: Ing. PEDRO ARNAL)

LP - BBS-011


LIBERTY RECORD DISTR. INC.
LONG PLAYING 33 1/3 R.P.M. RECORD
Greek Melodies
EVA STYL

HIGH FIDELITY

LIBERTY LP-101

Greek Melodies . . .



Eva Styl

An appreciation by Val Arms

Beautiful, impulsive, talented, wherever Eva Styl moves, there is life and excitement, almost from the time the famed singer first visited the United States, in 1951. Within the space of a year, this girl with the fiery eyes and rare stage presence captured the heart of the Hellenes of America, leaving this country for her native land—for which she has a passionate love, as is evidenced in her selection of numbers—in order to fulfill commitments made there previously.

Born in the town of Volos, Miss Styl was taken to Athens at an early age, where she received her formal education, and a solid schooling in music. The actress-singer made her debut while still in her teens, rising to the position where she was able to hold her own on the same bill with the great Sophia Vembo, who, incidentally, was the first to call attention to her vocal gifts.

Miss Styl returned to America in 1955, where, following engagements in New York, she toured the country, making personal appearances at our greater Greek-American Communities (she sings in Greek, Spanish, Italian and in English). Liberty Records' top recording star, is of course, Miss Styl. GREEK MELODIES is her first long play.



ΛΙΓΗ ΙΣΤΟΡΙΑ ΤΗΣ ΜΟΥΣΙΚΗΣ

Σὲ ἀνασκαφές ποῦ ἔγιναν μέχρι σήμερα ἀνεκαλύφθησαν μέσα σὲ ἀρχαίσυς τάφσυς μικρὰ τύμπανα, φλσγέρες, αὐλσὶ καὶ ἄλλα ὄργανα ποῦ μᾶς δείχνσυν ὅτι σί ἀρχαῖσι λαοὶ εἶχαν καὶ αὐτσὶ τὴ μσυσικὴ τσυς. Οἱ ἀρχαῖοι "Ελληνες θεωρσῦσαν τὴ μσυσικὴ ἀπαραίτητη γιὰ τὴν παιδεία καὶ τὴ μόρφωσι τσῦ ἀνθρώπσυ.

'Ο Πυθαγόρας, ὁ Πλάτων, ὁ 'Αριστοτέλης, ἔλεγαν πὼς ἡ μσυσικὴ ἐξαγνίζει καὶ πραῦνει τὴν ψυχὴν καὶ ἀκόμη θεραπεύει καὶ τὰς ἀσθενείας. Στὸν 'Ερμῆ σί ἀρχαῖσι ἀπέδιδαν τὴν ἐφεύρεση τῆς λύρας, στὸ Διόνυσσ τὸν αὐλὸ καὶ στὸν Πάνα τὴν σύριγγα, μιὰ φλσγέρα μὲ ἑπτὰ καλάμια. Πατρίδα τῆς μσυσικῆς λένε πῶς ἦταν ἡ 'Αρκαδία, ὅπσυ οἱ πσιμένες ἔπαιζαν τὸν αὐλὸ καὶ ὁ 'Απόλλων δίδαξε τσὺς κατσίκσυς νὰ παίζσυν τὴ λύρα.

Τὰ πρῶτα ὄργανα ἦταν ἡ φωνὴ καὶ τὰ χέρια τσῦ ἀνθρώπσυ πσῦ τὰ χτυπσῦσαν κι' ἔδιναν ρυθμὸ στὰ τραγσύδια. "Υστερα πρσσετέθησαν τὰ πνευστὰ καὶ κατόπιν τὰ ἔγχσρδα ὄργανα.

Οἱ Ρωμαῖοι κληρονόμησαν ἀπὸ τσὺς "Ελληνας τὴν ἀγάπη γιὰ τὴ μσυσικὴ καὶ στὰ συμπόσιά τσυς καλσῦσαν πάντστε 'Ελληνίδες γιὰ νὰ τσὺς τραγσυδσῦν.

'Ο Πυθαγόρας πρῶτσς κατὰ τὸν 6σν αἰῶνα ἐπινόησε τὰς κλίμακας καὶ ἕνα σύστημα μὲ νότες γιὰ νὰ ξεχωρίζῃ τσὺς ἤχσυς. Εἶναι τὸ ἴδισ σύστημα πσῦ χρησιμοπσισῦμε καὶ σήμερα μὲ τὴν σκτάβα πσῦ ἀποτελεῖται ἀπὸ σκτὼ νότες.

Κ. Σ.

ΠΕΡΙΕΧΟΜΕΝΑ

(Πλευρὰ Πρώτη)

'Εκτελέσεις ΕΥΑΣ ΣΤΥΛ

1ον=**ΣΑΝ ΠΕΡΝΩ ΞΑΝΑΠΕΡΝΩ**
Καλαματιανὸ (Ν. Γούναρη), 'Ορχ. 'Ιακωβίδη.

2ον=**ΤΡΙΖΕΙ-ΤΡΙΖΕΙ Ο ΑΡΓΑΛΙΟΣ**
Τσάμικο (Ν. Γούναρη), Τρίο Μπριλάντε, 'Ορχ. 'Ιακωβίδη.

3ον=**ΙΣΤΟΡΙΑ ΤΗΣ ΚΡΟΥΣΤΑΛΛΩΣ**
(Μ. Τραϊφόρου). "Ενα μπσυκέτο ἀπὸ ἐκλεκτὰ τραγσύδια τσῦ βσυνσῦ καὶ τσῦ κάμπσυ τῆς 'Ελλάδσς εἰς ἕνα ἀριστστεχνικὸ σύμπλεγμα γύρω σὲ μιὰ πσνεμένη ἱστσρία μιᾶς πανεύμσρφης βλαχσπούλας. Συνσδεία 'Σρχήστρας Ζ. 'Ιακωβίδη.

4ον=**ΣΗΚΩ ΝΑ ΧΟΡΕΨΗΣ ΛΙΓΟ**
Συρτὸς (Γ. Κλσυβάτσυ), μὲ Χσρῳδίαν καὶ Λαϊκὴν 'Σρχήστραν.

5ον=**ΦΟΥΣΤΑ ΚΛΑΡΩΤΗ**
(Σακελλαρίσυ-Χατζηδάκη), Συνσδεία 'Σρχήστρας Ζ. 'Ιακωβίδη.

(Πλευρὰ Δευτέρα)

6ον=**ΓΛΥΚΕΙΑ ΠΑΤΡΙΔΑ**
Χαμπανέρα (Ν. Γσύναρη). Συνσδεία 'Σρχήστρας Ζ. 'Ιακωβίδη.

7ον=**ΚΙ' ΑΝ ΖΟΥΜΕ ΧΩΡΙΑ**
Ζειμπέκικσ ('Ιωάννσυ Βέλλα). Συνσδεία Λαϊκῆς 'Σρχήστρας.

8ον=**ΜΗ ΜΕ ΘΥΜΑΣΑΙ**
Βάλς (Βέλλα-Κσφινιώτη). Μὲ Χσρῳδίαν, συνσδεία 'Σρχήτρας Γ. Βιτάλη.

9ον=**ΣΙΓΑ ΤΙΣ ΜΑΧΑΙΡΙΕΣ**
Χασάπικσ ('Ιωάννσυ Βέλλα). συνσδεία Λαϊκῆς 'Σρχήστρας.

10ον=**ΖΗΤΩ ΜΙΑ ΑΓΑΠΗ**
Ταγκὸ (Μ. Σσυγισύλ). Συνσδεία 'Σρχ. Μισέλ.

11ον=**ΑΡΧΙΣΑΝ ΤΑ ΟΡΓΑΝΑ**
Ζειμπέκικσ (Μ. Σσυγισύλ). Δυῳδία, συνσδεία 'Σρχήστρας Ζ. 'Ιακωβίδη.

OTHER LIBERTY LONG PLAYS

GREEK MELODIES LP-102
Featuring NICK GOUNARIS

Side 1
1ον=ΤΩΡΑ ΠΣΥ ΣΕ ΓΝΩΡΙΣΑ
2ον=ΑΓΑΠΗ ΜΣΥ ΣΜΣΡΦΗ
3ον=ΕΛΑ ΑΓΑΠΗ ΜΣΥ, Ζειμπεκικσ
4ον=ΠΣΥ ΝΑΣΑΙ ΤΩΡΑ
5ον=ΞΕΝΥΧΤΗΔΕΣ, Βαλς
6ον=ΜΣΝΣ ΜΕ ΣΕΝΑ, Βάλς

Side 2
7ον=ΑΣΤΑ ΤΑ ΜΑΛΛΑΚΙΑ ΣΣΥ, Βαλς
8ον=ΣΥΝΝΕΦΙΑΣΕ Σ ΠΑΡΝΑΣΣΣΣ, Τσάμικσ
9ον=ΣΤΣ ΜΠΛΑΚΣΝΑΚΙ, Καλαματιανὸς
10ον=ΔΕΝ ΕΙΜΑΙ ΕΓΩ Σ ΓΕΩΡΓΣΣ ΣΣΥ
11ον=ΠΕΡΑ ΣΤΣΥΣ ΠΕΡΑ ΚΑΜΠΣΥΣ, Συρτὸς
12ον=ΜΑΥΡΣΜΑΤΑ ΜΣΥ-ΜΑΥΡΣΜΑΤΑ ΜΣΥ, Καλαμ.

•

GREECE'S DANCES LP-103
Featuring Various Artists and Orchestras

Side 1
1ον=ΤΣ ΠΣΥΛΑΣΒΕΡΑΚΙ, Καλαματιανὸ
2ον=ΝΑ ΖΗΣΣΥΝ ΤΑ ΦΤΩΧΣΠΑΙΔΑ, Καλαματιανὸ
3ον=ΠΑΡΕ ΜΕ ΚΑΙ ΜΕΝΑ ΜΠΑΡΜΠΑ, Τσαμικσ
4ον=ΓΑΡΥΦΑΛΛΣ ΣΤ' ΑΥΤΙ
5ον=ΕΧΩ ΚΣΥΜΠΑΡΣ ΛΕΒΕΝΤΙΑ, Καλαματιανὸ
6ον=ΣΠΣΥ ΓΙΩΡΓΣΣ ΚΑΙ ΜΑΛΑΜΑ, Ζειμπέκικσ

Side 2
7ον=ΠΣΥΑΙΑ ΜΣΥ ΔΙΑΒΑΤΑΡΙΚΑ, Τσάμικσ
8ον=ΩΡΑ ΚΑΛΗ ΚΑΡΑΒΙ ΜΣΥ, Συρτὸς
9ον=ΝΗΣΙΩΤΙΚΣΣ ΜΠΑΛΛΣΣ
10ον=ΑΛΛΣΣ Σ' ΑΓΑΠΗΣΕ ΚΙ' ΑΛΛΣΣ ΣΕ ΠΑΙΡΝΕΙ
11ον=ΕΡΧΕΤΑΙ-ΕΡΧΕΤΑΙ, Συρτὸς
12ον=ΣΚΑΛΙ-ΣΚΑΛΙ, Καλαματιανὸς

FOLK SONGS OF OLD RUSSIA

----- a program of Russian-Ukrainian songs



St. John's Russian Orthodox Choir of Spring Valley, N. Y.

director, Lawrence Havriliak

The St. John's Russian Orthodox Choir of Spring Valley New York

conducted by Lawrence Havriliak

The St John's Russian Orthodox Choir is made up of 25 voices composed principally of Americans of Russian ancestry and molded together into a group whose technique is animated by this unity of spirit.

The history of the choir dates back more than twenty-five years, but it has been during the last two years that enthusiastic acclaim and international prominence has come to the group. "EXCELLENT CHOIR" has been the appraisal of such eminent critics as Richard Bertrandias, Director of Programming, "Radio Liberty," a record review by Edward Tatnall Canby of **Audio Magazine**, and Irving Kolodin of the **Saturday Review**.

About the Composers

Dimitri Bortniansky (1751-1825)

Russian composer born in the Ukraine and trained in St. Petersburg under Galuppi and later in Venice. After his travels in Italy he returned to Russia where he became the director of the Imperial Chapel Choir in 1779.

Alexander Illyinsky (1859-1919)

Born in Tsarkoe-Selo and died in Moscow. Pupil of Kullak (piano) and Bargiel (composition) at the Berlin Academy. From 1885 he was professor at the Conservatory of the Philharmonic Society at Moscow. He composed incidental music for *Aedipus Rex* and *Philoctetus* by Sophocles

M. Wedel (1750-1810)

Born in Kiev and educated in the Kiev Theological Academy. His natural tenor voice led to his becoming a voice student at the academy.

In Moscow he studied privately since Russia was without a conservatory until 1862. Nostalgia brought him back to his home town and it was here he was employed by a general as adjutant and director of his choir. Wedel lived as an ascetic devoting himself increasingly to the service of God. While visiting the Petcher Larve Monastery he met with an orphan boy and took him to live with him. The boy, Peter Turchaninov, later became a well known composer of ancient church music.

Edward Napravnik (1839-1916)

Born in Bohemia and arrived in Russia in 1861. He was soon called to direct at the Mariyinsky Opera House where he conducted for over 50 years and became chief conductor until his death. Operas of the contemporary composers from Glinka to Tschaikowsky were performed by Napravnik. A song "Oh Countryside—My Native Land" from one of his two operas is presented in this album.

Folk Songs of Old Russia

Hopak ..... Davidowsky

The story tells of a fickle maid who cannot decide which of the two Cossacks she prefers "If I flirt with Ivan I will lose Stephan. Oh, how can I in love be true?" (Finally she abondons both.)

A Far Away Land ..... Napravnika (arr. Havriliak)

Russia is, and always has been, a land of virgin forests.

"Oh countryside, my native land,
With thy broad steppes, thou has parted and spread beyond.
Thou has covered thyself and overgrown with dark forests, broad and spacious."

The Monotonous Bell ..... Traditional

Margaret Bennett, soprana

The song tells of a long journey on a road in open country The monotonous ringing of the horses bell and the sad song of the coachman bring forth memories of other nights and other fields.

At the Smithy ..... Traditional (arr. Havriliak)

At the smithy the blacksmiths strike, smite and swing their sledge-hammers in sing-song fashion This song tells of Dunya: of asking her to come for a stroll in the forest and of the new dress she will wear that Sunday.

Volga Boatman ..... Traditional (arr. Havriliak)

The Volga Boat song is the best known song of the bargeman of the Volga. The men drag the barges along the river by ropes carried over their shoulders. The song is in reality a chantey which the men sing to relieve the strain of the ropes.

Twelve Brigands ..... Traditional

Michael Fill, baritone

As truly heard from the lips of the revered monk Pitirim at the Solovetsk monastery, twelve bandits who lived in the forest had robbed and killed many people. Their chief held captive a beautiful girl whom he had carried away in one of their invasions. One day his conscience was awakened by the Lord He then entered the monastery and there spent rest of his days. In the last refrain it is revealed that the monk Pitirim was actually the former bandit chief.

The Cabbage Patch .... Traditional (arr. Orlov-Havriliak)

Andrew Phil, baritone

One can almost feel the peasants enjoying their song as they work in the fields. Twilight is approaching, work is almost done. "Homeward ye geese — it is evening, the rains have come, and the cabbages are fluttering."

The Bending Branch ..... Traditional (arr. Havriliak)

Irene Kraner, saprana

Only grief my heart is rending,
Like a trembling leaf in fall.

Russian Choral Classics

Bortniansky: We Praise Thee, O Lord

We praise, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting To thee all Angels cry aloud; the Heavens, and all the Powers therein. To thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; heaven and earth are full of the Majesty of thy Glory. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy be upon us, as our trust is in thee. O Lord, in thee have I trusted; let me never be confounded. Amen.

Sung after the Liturgy at a service identified as "The Office of Thanksgiving at The New Year," this hymn is also known at the *Hymn of St Ambrose*, Bishop of Milan. It belongs to the **Te Deum.**

Salaists: Margaret Bennett, Peter Ramanchak

Illyinsky: Psalm 134 (Responsive Benediction of the Night Watch)

Behold, bless ye the Lord, all ye servants of the Lord, which by night stand in the house of the Lord. Lift up your hands in the sanctuary, and bless the Lord. The Lord that made heaven and earth, bless thee out of Zion.

Salaists: Margaret Bennett, Martha Judd, Mary Pawers, Irene Kraner.

Bortniansky: Psalm 68

Let God arise, let his enemies be scattered: let them also that hate him flee before him. As smoke is driven away, so let the wicked perish at the presence of God.

Wedel: Confession (An Easter Hymn from the Lenten Service)

O Lord, Creator of Life, Open the door so I may enter and purify my soul within Thy Divine grace-usness



Lawrence Havriliak

About the Conductor

Lawrence Havriliak is among the top ranking Russian Choral masters He became the choir master of St. John's Russian Orthodox Choir in 1957. Irving Kolodin of the **Saturday Review** wrote of "A Russian Christmas" (Cook 1095) "an excellent choir and a discriminating director in Havriliak." A baritone soloist, Mr Havriliak sang with the world famous Serge Jaroff Don Cossack Chorus touring Europe with them in 1953-54.

Hear These Other Fine Cook Recordings Conducted By Lawrence Havriliak

Russian Easter (a Russian Easter midnight service)
The St John's Russian Orthodox Choir ... **Cook 1096**

A Russian Christmas (a program of Russian-Ukrainian carols)
The St John's Russian Orthodox Choir ... **Cook 1095**

If your dealer does not stock COOK records write direct to

COOK Laboratories, Inc. Stamford, Conn.

printed in U.S.A. **1097**

Elmer Bernstein's

FILMMUSIC COLLECTION

Album I

MAX STEINER



A SUMMER PLACE & HELEN OF TROY

Elmer Bernstein's
FILMMUSIC COLLECTION

Recording Engineer	Richard Lewzey
Production Co-ordinator	Dan Gordon
Music Research	Dan Franklin
	Joel Franklin
Liner Notes	Herrman von Moltke
Album Design	Peter Bernstein

MAX STEINER (1888-1971)

It is good to note the proliferation of albums of Max Steiner's film music in recent times. This is a tribute not only to Mr. Steiner as one of the great progenitors of film music but to the durability of film music itself. Max Steiner's career in film music goes back to the early 30's and resulted in credits of between 300 and 400 films as either music composer or music director. Considerable interest has been evinced in Mr. Steiner's earlier works as evidenced by the recordings already issued. I dare say that this is more evidential of the great wave of nostalgia sweeping the country at this time than an indication that Mr. Steiner's earlier works are superior to his later works. The Film Music Collection had originally considered the possibility of doing "KING KONG" but abandoned the idea when it became apparent through the publishers that these early works were being much recorded elsewhere. Thus the Film Music Collection becomes the first to release two of Mr. Steiner's later works, both written within his last decade as a composer. We find in these works a composer thoroughly at ease with his materials, enjoying his mastery. In the catalogue of his works (See Autumn 1974 Film Music Notebook) 310 titles are listed. Of these, "HELEN OF TROY" is number 280 and "A SUMMER PLACE" is number 295. Although one can quickly see that these are among the very last works, it is characteristic of Steiner that the works evidence no less of enthusiasm or energy.

HELEN OF TROY

"HELEN OF TROY" was Warner Brother's contribution to the era of the great pre-Christian motion picture epics. This was the general period of Paramount's "THE TEN COMMANDMENTS", MGM'S "BEN HUR", 20th Century Fox's "THE ROBE". I was privileged to read a few of Mr. Steiner's notes written during the course of the composition of the music for this score and one gets the impression that Mr. Steiner was not altogether happy with the film. Anyone familiar with Mr. Steiner's great melodic gifts, his wit and humor can easily imagine that finding himself in a position where "big" would be more important than "beautiful" would be an uncomfortable place for him to be. Nevertheless as one listens to the vigor of the marches and battles, it immediately becomes apparent that he attacked his problem with uncommon energy and enthusiasm. Like all composers who face the problems of writing epic scores about times long past, Mr. Steiner found himself lumbered with inventing archaic sounding horn calls, with the problem of attempting to create an ancient and exotic music medium for the bacchanal, and with the inevitable problem of a proper love theme for a very ancient, middle Eastern lady. Yet as you listen to the marches, the battles, the bacchanal, the love sequences, you find all of this revealed in Mr. Steiner's special and gracious music personality. It does not have that self-conscious pomposity sometimes evidenced in scores of this kind but comes to us as a marvelous and gracious fairytale told by one who did not know how to tell a creative lie.

A SUMMER PLACE

In some ways this is one of Mr. Steiner's most astonishing scores and tells us most of what we have to know of his genius as a film composer. In 1959 at the age of 71 his musical instincts were so acute that the adolescent love theme became a hit exactly as he envisioned it (and I have seen the sketches) in a Rock and Roll era far removed from his Strauss waltz Vienna upbringing. It is the dramatists instinct for that which identifies a character or situation and makes it real to an audience which is one of the salient characteristics of a good film composer.

"A SUMMER PLACE" is a story about young love and mature love. It is interesting to note that while the film by today's morality might seem terribly dated, Steiner somehow managed to avoid that trap and his music for this film sounds as lovely today as it did then. There are two main themes in the film. The first is heard at the outset in the Main Title and represents the mature love. It is pleasant and settled, a comfortable theme which at least in my opinion has within it more beauty than the one which became so popular. The young love theme is much more tenuous. It has an almost sing-song quality and clearly lacks the sophistication of the first theme. In view of the times, Mr. Steiner in the accompaniment to the young love theme employed persistent triplets in the piano part which immediately conjures up the kind of thing to which young people were reacting at that time. The music throughout is poised and secure with nothing "pushed". At no point in the score did Mr. Steiner employ the use of trumpets and trombones and rarely more than two horns. This is a serene work. A very suitable envoi for a composer who even at the time that he wrote "A SUMMER PLACE" had already written more beautiful love themes than any other film composer.

RED, WHITE AND THE BLUES!



DESIGN/BURT PORTNEY

MVM 130

RED, WHITE AND THE BLUES

BUCKY CRAWFORD

mvm
MOUNT VERNON MUSIC
130

SIDE 1
RED, WHITE AND THE BLUES
LI'L OLE JUG
BLUES #1
RED ROMP
LAZY BLUES

SIDE 2
WHITE MIST
COME ON SEVEN
BLUES #2
BLUES #3
BOP INN

In every church in the deep south there is o preocher, a deocon, o chorus of enthusiostic singers, ond on orgonist. While the principols mentioned obove are in order of importonce, without the lost mentioned person, none of them could perform their duties effectively ot oll. The church orgonist is the staff of musical life in ony house of worship os it is he who creotes the oir of joyous thonksgiving or solemn oir of devotion ond tronsquility os the occosion demands.

Such on ortist is "Bucky" Crowford. "Bucky's" bockground of church music and vocol direction in his eorly yeors os o professionol musician, prepored ond poved the way for his loter exploration into the field of donce music ond jozz.

As ony musicion will attest, the orgon is probobly the most difficult instrument to swing; since it is o "slow moving" instrument ond to achieve a jozz feeling, one must know the limitotions of on organ ond be oble to work with them. Crowford hos, as before him, Bill Dovis and the lote jozz great, "Fats" Woler, been successful in ochieving this.

THE PERFORMANCE IN THIS RECORDING HAS BEEN MASTERED IN CONJUNCTION WITH THE VERY FINEST SOUND EQUIPMENT IN EXISTENCE. USE OF THESE PROCESSES WILL ENABLE YOU TO RECREATE IN YOUR HOME, THE NEAREST THING TO A LIVE PERFORMANCE. BE SURE TO USE ONLY STEREO EQUIPMENT FOR STEREO PLAYBACK. MONOPHONIC RECORDS WILL ACHEIVE A GREATER DIMENSION WHEN PLAYED BACK ON STEREO SETS. TO AVOID THE POSSIBILITY OF WARPING YOUR VALUABLE RECORD COLLECTION, STAND THEM ON END WHEN STORING AND NEVER LAY FLAT.

MOUNT VERNON MUSIC, MOUNT VERNON, N. Y.


FILM
THEMES
BY
ALFRED
NEWMAN

Capricorn Records
CP-1286

Film Themes by Alfred Newman

Side One:

1. A ROYAL SCANDAL (1945)
2. A MAN CALLED PETER (1955)
3. THE PRESIDENT'S LADY (1953)
4. A LETTER TO THREE WIVES (1949)
5. COME TO THE STABLE (1949)
6. LIFE BEGINS AT 8:30 (1942)
7. TRADE WINDS (1938)
8. THE MARK OF ZORRO (1940)

Side Two:

1. THE CAPTAIN FROM CASTILE (1947)
2. WUTHERING HEIGHTS (1939)
3. THE RAZOR'S EDGE (1946)
4. ALL ABOUT EVE (1950)
5. HOW GREEN WAS MY VALLEY (1941)
6. DAVID AND BATHSHEBA (1951)
7. THE BLUEBIRD (1940)
8. 12 O'CLOCK HIGH (1949)



Played by the Brighton Symphony Orchestra

Recorded at Anvil Studio, Denham, England Engineer: Eric Tomlinson

Capricorn Records, Licensed Exclusively in the United Kingdom by President Records Ltd.

The PRESS CLUB



It's no game

Side One

I'm watching you
Here and now

Side Two

Obstacle to love
It's no game



Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

Engineered by: Michael Garrison
Produced by: Michael Garrison and The Press Club
Sleeve Design: Edward Kahler

digitek

All songs published by Digitek Publishing, BMI
℗ 1985 The Press Club

MADE IN USA


Sebastian Temple
And The Waters Keep On Running
Through My Mind
Songs for the New Liturgy

Sebastian Temple



And The Waters Keep On Running Through My Mind

Songs for the New Liturgy

Here is the new album of Sebastian Temple which you have been waiting for, a stunning follow-up of SING! PEOPLE OF GOD, SING! Here are new songs for liturgical and other celebrations, songs with a new rhythm, new life and fascinating arrangements, songs that speak intimately to God and publicly call on Him to manifest Himself among us.

These songs are of the "living waters" that well up in all men and their intention is to take the listener or singer directly on the wings of faith into the Presence.

In some of the songs Temple is backed by a chorus, in others there is beautiful instrumentation of flute, guitar and strings. The arrangements are irresistible, done by Jimmy Owens.

SIDE ONE

1. And The Waters Keep On Running Through My Mind (3:24)
2. Lamp Unto My Feet (2:15)
3. Go In Peace And Love (2:17)
4. Walls (1:48)
5. Yes, Lord (2:34)
6. The Last Day (1:45)

SIDE TWO

1. Holy, Holy, Holy Lord (1:50)
2. In This Bread (2:26)
3. Here At The Table Of The Lord (2:29)
4. The Word (1:28)
5. Welcome Lord (2:47)
6. Make Me Your Own (2:53)

PRODUCER: *Ed Harris*
ARRANGER: *Jimmy Owens*
JACKET DESIGN: *Rob Polomski*
PHOTO CREDIT: *Lourdes High School Yearbook, Chicago*
PUBLIC PERFORMANCE CLEARANCE: *B.M.I.*

OTHER ALBUMS BY SEBASTIAN TEMPLE:
The Universe Is Singing (G.I.A. Records)
God Is a Fire of Love (G.I.A. Records)
Sing! People of God, Sing! (St. Francis Productions)
Happy the Man (St. Francis Productions)
Good Good (St. Francis Productions)
Genesis, Too (St. Francis Productions)
Moses in Story and Folk Song (Lamabee Records)
Africa Belongs to the Lion (Capitol Records)

G.I.A. RECORDS, 2115 W. 63rd St., Chicago, Ill. 60636

STEREO 22 16 0060

STEREO

A

22 16 0059

CROSSROADS

Classical

j.a.benda: five symphonies

conducted by

libor hlaváček



STEREO
22 16 0060



THIS RECORD IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

CROSSROADS

Classical

j.a.benda: five symphonies

conducted by

libor hlaváček

SIDE I	All P.D.
SYMPHONY IN F MAJOR	7:54
I—Allegro • II—Andante • III—Allegro	
SYMPHONY IN G MAJOR	8:27
I—Allegro • II—Andante • III—Allegro	
SYMPHONY IN C MAJOR	7:07
I—Allegro • II—Andante sempre piano • III—Allegro	

SIDE II	All P.D.
SYMPHONY IN E-FLAT	12:25
I—Allegro • II—Andante • III—Allegro	
Solo violin: Libor Hlaváček	
SYMPHONY IN G MAJOR	8:26
I—Allegro; Adagio; Allegro; Adagio • II—Andante molto	
III—Tempo di minuetto	

The Late Baroque gave origin to a revolutionary new musical generation, which, as the eighteenth century opened, was able to face a hard fact—music without words, if it was to survive, would have to take on a wholly different character from the logic of vocal polyphony. But the new composers were aware that instruments had greater potential than merely substituting for the human voice or for pushing contrapuntal parts along, and they looked to opera overtures, orchestral dance suites, and the like for the sounds with which to toy. Eventually, they found that the best construction was to start a piece with an animated opening movement, ease the pace with a lyrical slower section, and wind up with a rousing finale. It was a psychologically good and simple pattern, and it held the discoveries that would revolutionize musical Europe.

If we confine the well-abused term "classical" to the period from, roughly, 1760 to 1820, we are taught to think of elegant, courtly music—certainly not the bombasts of later composers. Although these mannerisms were partly the dross of the culture and seemed superficial at times, such mannerisms were essential for form. Without the order of formalism, composers could not make wordless music comprehensible to an ear unused to such understanding.

New ideas arose in every hamlet in which there lived a famous musician—particularly in Germany and Italy, where everything was happening. Of the music from Czechoslovakia—and Bohemia in general—we have learned little beyond the contributions of Stamitz, and the name of Jiri Benda is virtually unknown. We are well acquainted, however, with eighteenth century Bohemian government of the Hapsburgs, who religiously and socially, severely oppressed their people. An alien Catholicism was forced upon the citizens, and the Court no longer sat at Prague. The aristocracy, which was the sole main nature of an orchestra and an opera theatre, had moved its families, its baggage, and its culture to Vienna. Thus, the best Czech musicians, obliged to leave the country in order to make a living, scattered to the rich European courts and intermingled their original ideas with those of other Europeans. While to the benefit of the rest of Europe and to musical history, that migration left Bohemia's musical life impoverished.

Jiri Benda came into the Baroque world in 1722. His family was eminent among Czech musicians, musical talent having passed down by both mother and father through the generations of Bendas since the early seventeenth century.

Jiri's family also left Czechoslovakia, pressured by their non-Catholic principles, when František, the eldest son, arranged it. František had traveled throughout Europe as a violinist and then became Kapellmeister to Crown Prince Frederic of Prussia. At the behest of Frederic, the new Kapellmeister's entire family was transferred to Berlin.

Jiri, eighteen years old when he arrived in Berlin, revelled in the interest in rational thinking he found there, so fresh against the atmosphere of suspicion that surrounded the Counter-Reformation in Bohemia. Being an experienced musician already, he acquired the post of violinist with the Opera and was able to closely study the scores. He found the operas of Hasse and K. H. Graun particularly interesting, French comedies as well as German dramatic productions were in the repertoire. Also new to him were the ballets and Italian intermezzi, which intrigued him enough to try his own hand at composition.

For ten years, he played violin at the Opera while poring over score after score, learning and writing. Then, in 1750, posthumed as Kapellmeister to Frederic III, the Thuringian Duke, he settled into new surroundings in the Gotha court, equally as vibrant as the one in Berlin. Here, too, were the effects of French rationale and French culture, the height of fashion. Benda read French books and was absorbed in the philosophies of Rousseau and Voltaire. Having matured as a composer, he felt the need for contact with other musical postures and became restless with a desire to travel. So, with the Duke's permission, he went to Italy for a year (1765–1766).

The period in Italy was a cardinal point in Benda's career. His compositional emphasis now turned to dramatic pieces, in these, he found his establishment. When he had left Berlin, Benda had lost all touch with professional theatre, for there was no court opera in Gotha. But, soon after his return from Italy, a company of actors arrived in Gotha, and the Duke founded a permanent theatre for his court. Besides the dramatic plays he was able to see, Benda was exposed for the first time to the Singspiel works of Hiller and Schweitzer, the latter having written the music to Rousseau's *Pygmalion*.

Benda's writing activity reached a peak during the years 1774-1778 with productions of his dramatic works that were enormously popular. But now he became dissatisfied as a violinist and an employee. He left Gotha and spent several years searching for a living as a free-lance musician. Disillusioned by failure, he went back to Gotha, and from 1787 until he died, in 1795, he devoted himself entirely to books and philosophy, abandoning composition.

One of Benda's duties as Kapellmeister at Gotha was to provide instrumental occasional music as it was frequently demanded by the chapel and the castle's general musical life. These pieces have within them the elements of drama which particularly mark his vocal works. In the many sonatas and sonatinas for harpsichord (favored by him over the piano because of its more colorful and brittle sound), there are definite classical traits to Benda's style: an excited, arching melodic line in the slow movements; unusual harmonies; modulations and sudden changes of dynamics and tempo. Yet, in the harpsichord concertos with orchestra, the frequent use of imitation in the bass remained a vestige of the Baroque. This conflict of epochs, however, does not appear in Benda's many symphonies, the greater part of which were written during the years 1750-1765, for the Gotha orchestra. The scoring reflects that orchestra's make-up, basically strings plus two horns, two oboes and an occasional flute.

The clarinet, which was by this time introduced at Mannheim, was not included in Benda's symphonic scoring. Nevertheless, there are signs that he had contact with the Mannheim school, mostly heard in the contrasting characters of the two basic themes of each symphony's outer movements. There is also a look ahead to what became a feature of Mozart's writing: contrasts *within* a single theme. But as to form, there is no clear-cut shape of the sonata owing to the fact that the basis for Benda's symphonies was the sinfonia, the current type of Italian opera overture, which bears no resemblance to the classical sonata form. Of course, when we consider that Benda wrote most of his symphonies long before his majestic vocal works, from the year he moved in Gotha until he went to Italy—a period solely of growth—and that he was somewhat in isolation those fifteen years then the rich orchestral coloring and intense feeling in these symphonies are all the more remarkable.

— JOAN BROWN

All SUPRAPHON recordings released by CROSSROADS are being made available in this country for the first time. They do not duplicate any recordings released by other American record companies. In addition, every album was recorded in Europe with in the past five years, using the finest stereophonic equipment. No performance has been electronically re-channeled for stereo. The name SUPRAPHON, like the name CROSSROADS, is a symbol of the highest artistic and technical standards in recorded music.

Cover Art: Sandy Hoffman Art Direction: Sid Maurer

A Supraphon Production A Product of EPIC RECORDS®

®T.M. of COLUMBIA BROADCASTING SYSTEM, INC

THEMES FROM THE SCORE OF

Cecil B. DeMille's

Samson and Delilah

A PARAMOUNT PICTURE

Color by TECHNICOLOR



DECCA RECORDS

Composed by
VICTOR YOUNG

VICTOR YOUNG
CONDUCTING
THE PARAMOUNT
SYMPHONY ORCHESTRA

DECCA
MUSIC from FILMS Series

DECCA ALBUM DA-747

Copyright 1950, DECCA RECORDS, Inc.

Music and Scenes from the Sound Track of COLUMBIA'S TECHNICOLOR Production

DECCA RECORDS

SALOME

Starring

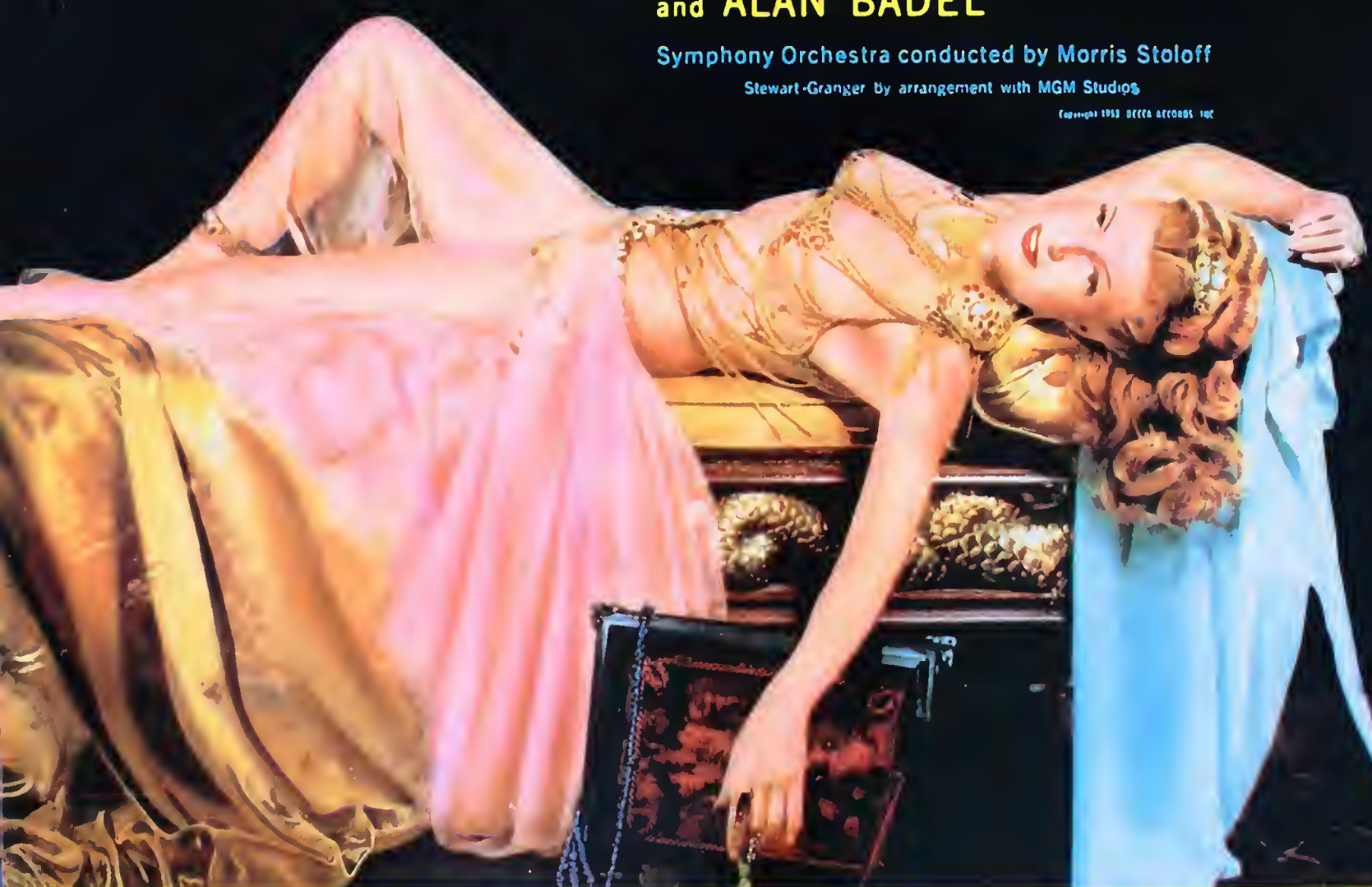
RITA HAYWORTH ★ ★ STEWART GRANGER

and ALAN BADEL

Symphony Orchestra conducted by Morris Stoloff

Stewart-Granger by arrangement with MGM Studios

Copyright 1953 DECCA RECORDS INC



V 2 500

MCA RECORDS

LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A. MANUFACTURED BY VICTOR MUSICAL INDUSTRIES INC. TOKYO JAPAN K.P. 80 DECCA

2-SES-53ST

ROYAL WEDDING ★ NANCY GOES TO RIO ★ RICH, YOUNG AND PRETTY

THREE COMPLETE ORIGINAL SOUND TRACK RECORDINGS

THOSE GLORIOUS MGM MUSICALS







© 1974 Metro-Goldwyn-Mayer Inc. All rights reserved. Printed in U.S.A.

2-SES-53ST

Royal Wedding

Side One

Ev'ry Night At Seven
FRED ASTAIRE

Open Your Eyes
JANE POWELL

Sunday Jumps
Johnny Green & MGM Studio Orchestra

How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life
FRED ASTAIRE & JANE POWELL

The Happiest Day Of My Life
JANE POWELL

You're All The World To Me
FRED ASTAIRE

Side Two

Too Late Now
JANE POWELL

I Left My Hat In Haiti
FRED ASTAIRE
(All Selections written by Alan J. Lerner & Burton Lane)
MGM Studio Orchestra and Chorus
Conducted by Johnny Green
Previously released in MGM albums E-543 and E-3235

Nancy Goes To Rio

Magic Is The Moonlight
JANE POWELL
(Grever—Pasquale)

Time And Time Again
ANN SOTHERN & DANNY SCHOLL
(Spielman—Arent)

Yipsee-I-O
CARMEN MIRANDA
(R. Gilbert)

Musetta's Waltz From "La Boheme"
JANE POWELL
(Puccini—Giacosa—Illica)

Side Three

Magic Is The Moonlight
JANE POWELL & ANN SOTHERN
(Grever—Pasquale)

COLLECTOR'S SPECIAL
Includes extensive Historical notes on original productions

ARS GRATIA ARTIS
TRADE MARK

REISSUE SERIES COMPILED AND PRODUCED BY JOHN IERARDI & RICHARD OLIVER
Art Direction: Saul Saget for Aden-Abet, Inc.
Originally Produced by Jesse Kaye
A special thanks to Derek Church, Macey Lipman and Tony Scotti

© 1974 Metro-Goldwyn-Mayer Inc./All rights reserved/Printed in U.S.A.
Manufactured by MGM Records, Inc., 7165 Sunset Boulevard, Hollywood, California 90046

Ca-Room! Pa-Pa
CARMEN MIRANDA
(R. Gilbert)

Love Is Like This
JANE POWELL
(Vienna—Gilbert)
MGM Studio Orchestra and Chorus
Conducted by Georgia Stoll
Previously released in MGM album E-5108

Rich, Young And Pretty

Paris*
JAN POWELL
(Brodszky—Cahn)

L'Amour Toujours (Tonight For Sure)
DANIELLE DARRIEUX
(Brodszky—Cahn)

My Little Nest Of Heavenly Blue
JANE POWELL
(Lehar—Spaeth)

Side Four

Wonder Why*
JANE POWELL
(Brodszky—Cahn)

We Never Talk Much (We Just Sit Around)
DANIELLE DARRIEUX & FERNANDO LAMAS
(Brodszky—Cahn)

I Can See You*
JANE POWELL
(Brodszky—Cahn)

There's Danger In Your Eyes, Cherie
DANIELLE DARRIEUX
(Wendling—Richman—Meskill)

Dark Is The Night (C'Est Fini)*
JANE POWELL
(Brodszky—Cahn)

Paris
FERNANDO LAMAS
(Brodszky—Cahn)
MGM Studio Orchestra Conducted by David Rose except *David Rose and His Orchestra
Previously released in MGM album E-86



ords And Music Deep In My Heart
LS-54ST



Royal Wedding Rich, Young And Pretty Nancy Goes To Rio 2-SES-53ST



Summer Stock Everything I Have Is Yours I Love Melvin 2-SES-52ST



Silk Stockings/The Barkleys Of Broadway/Les Girls 2-SES-51ST



Lovely To Look At Brigadoon
2-SES-50ST



Good News In The Good Old Summertime Two Weeks With Love 2-SES-49ST



Till The Clouds Roll By Three Little Words 2-SES-45ST



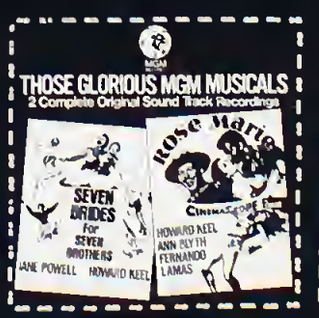
The Band Wagon Kiss Me Kate
2-SES-44ST



The Pirate/Hit The Deck/Pagan Love Song 2-SES-43ST



Annie Get Your Gun Show Boat
2-SES-42ST



Seven Brides For Seven Brothers Rose Marie 2-SES-41ST



Singin' In The Rain Easter Parade
2-SES-40ST


SUMMIT
STEREO
SUM 5035
BIZET
Carmen Suite
and
L'Arlésienne Suites 1 & 2
Vienna Peoples Opera Orchestra
Hans Haber, Conductor

BIZET

SUM 5035

Carmen Suite

I Prelude II Aragonaise III Intermezzo IV Les Dragons d'alcala V Les Toréadors

L'Arlesienne Suite No. 1

I Prelude II Minuet III Adagietto IV Carillon

L'Arlesienne Suite No. 2

I Pastorale II Intermezzo III Minuet IV Farandole

VIENNA PEOPLES OPERA ORCHESTRA

HANS HABER, Conductor

CARMEN SUITE

Carmen, Bizet's undoubted masterpiece had its premiere at the Opéra Comique in Paris only nine days before the composer's death of heart failure at the age of thirty-seven. The realism of the story of the soldier, Don José's infatuation with the amoral and freedom-loving gypsy girl, Carmen, was too strong for many of the patrons of a "family" theater like the Opéra Comique; and though the opera ran for some fifty performances, it was only with the 1883 revival, which ran for three-hundred performances that the work began to bear out Tchaikovsky's prediction that it would become the most popular opera in the world.

Wonderful melodies, elegant orchestration, and canny use of Spanish rhythm and harmonic coloration were among the major elements in the music's success; and the publisher, Choudens, was quick to prepare extracts in the form of two suites, which have long been pop concert favorites. Emphasis, quite naturally, was on music of dance and highly atmospheric character: the Prelude to Act I with its juxtaposing of the festive bullfight music with the motive associated with Carmen's fateful fascination for José, the guard-mount music with the tune of the boys' chorus heard early in the first act, the Act II Prelude subtitled *Dragoons of Alcala*, the fierce *Chanson bohème* Gypsy dance from the same act, the quietly lyrical Act III Prelude with its lovely flute-and-harp melody, the Smugglers' March from later in the act, and the superb *Aragonaise* dance piece that serves as Prelude to Act IV.

L'ARLESIENNE SUITES

Together with Mendelssohn's score for Shakespeare's *A Midsummer Night's Dream* (1826/1842) and Grieg's for Ibsen's *Peer Gynt*, Georges Bizet's music for Alphonse Daudet's drama of life among the farmers of Provence, *L'Arlesienne* ("The Women of Arles"), remains the most popular of its genre.

The use of music to provide atmospheric background, to underline crucial points in the action, and to accompany dance episodes in the theatrical drama goes as far back as the France of Lully and the England of Purcell; and in the more elaborate German, Scandinavian, and English productions from the 19th century-on, the accompanying orchestra very often attained to symphonic proportions.

It was theater impressario Léon Carvalho, director of the Vaudeville in Paris, who invited Bizet to compose music for the forthcoming premiere production of Daudet's play, allowing him however an orchestra of just 26 players—nine winds, including saxophone, fifteen strings, percussion, and a harmonium played by Bizet himself. The regional provencal atmosphere of the play was underlined in Bizet's music by both characteristic dance rhythms and by the use of three traditional tunes taken from a collection compiled by tabor player, Vidal of Aix, that had been published in 1864. These were the *Marche de Turenne*, more familiarly known as the *March of the Three Kings* (heard first at the very opening of the Prelude), the *Danse dei Chivau-Frus* (the brilliant *Farandole* heard in Act III), and a lovely fragment of *Er dou Guet* heard under dialogue in Act II between the brothers Frederi, lovesick and tormented, and Janet, called Innocent, who though simple, is possessed of instinctive compassion and understanding.

The story-line of Daudet's play is simple enough. The young farmer Frederi has been enamored of a woman in the big neighboring town of Arles and is bent on marrying her, even against the wishes of his family (she never is seen onstage). A local roughneck solves the parents' dilemma but nearly destroys Frederi's sanity by producing letters to show that "L'Arlesienne" is of decidedly easy morals. The parents persuade the heartbroken Frederi to marry one of the village girls; but on the eve of the wedding and its festivities, the bearer of the letters turns up again, thereby reminding Frederi of his misfortune, as a result of which he commits suicide. The trauma, however, brings about in Frederi's retarded brother emergence into full mental normality. It is not so much the action that makes Daudet's play memorable, but rather the delineation of character, including those of the old shepherd Balthazar and his childhood sweetheart, Mére Rénaud, who meet again after fifty years of separation (the music of Bizet's *Adagietto* plays a major role here).

The actual dramatic production of *L'Arlesienne* on 30th September, 1872, met with a cool reception from audience and critics alike; but the music did receive favorable attention in the press. By the end of the three-week run, Bizet had extracted from the 27 numbers he had written the sequence of four movements that we know as the *L'Arlesienne* Suite No. 1—Prelude, Minuet (Intermezzo), Adagietto, and Carillon, altering musical detail and instrumentation for the ample forces of the orchestra of the Concerts Pasdeloup, which had the first performance under conductor Jules Pasdeloup on 10th November. The Prelude opens with the *March of the Three Kings*, after which the solo saxophone is heard in music associated with Frederi's brother, L'Innocent. Frederi's own impassioned music concludes the movement. The Minuet (called Intermezzo in the play) serves as entr'acte between Acts II and III. *Carillon* introduces Act III and the merrymaking of the Feast of St. Eloi.

What we know as the *L'Arlesienne* Suite No. 2 was put together shortly after Bizet's death by his boyhood friend, New Orleans-born Ernest Guiraud. Guiraud did a considerable amount of rearranging and transposing in his effort to recover for the concert hall as much viable music as possible from the original theater score. The opening *Pastorale* is an atmospheric evocation of Vaccarès, the scene of snipe hunting at the opening of Act II. The second movement *Intermezzo* is in solemnly lyrical vein and introduces the somber exchange of views among the older folk in the farm kitchen concerning the lovesick Frederi. The main melody is best known in its vocal setting (by Guiraud) as *Agnus Dei*. The *Minuet* was not composed originally for Daudet's play but comes from Bizet's 1866 opera, *Fair Maid of Perth*. The *Farandole* with its use of the provencal tabor brings the Suite to a brilliant conclusion. Here Guiraud has done a free arrangement of the St. Eloi Festival sequences.

While Daudet's play is revived from time to time in France and served as the basis for Francesco Cilea's 1897 opera, *L'Arlesiana*, it is Bizet's music that has retained over the years the steadfast affections of the musical public, with only that of *Carmen* surpassing it in that respect.

HARLEY SMYTHE

SUMMIT is a CMS Stereo Series

DISTRIBUTED BY: CMS RECORDS, INC. • 14 WARREN STREET • NEW YORK, N.Y. 10007

Write to CMS Records for Complete Classical Catalogue of Other Fine Recordings.

Library of Congress Catelogue Cerd No. 78-750784

℗1978, David Madden

WARNING: It is expressly forbidden to copy, reproduce or broedcast this record, or any part thereof, FOR ANY REASON WHATSOEVER, without the express written permission of the owner.

Made and Printed In U.S.A.

4,000 VOICES! 4,000 VOICES! 4,000 VOICES!

RCA VICTOR

"New Symphonic" High Fidelity Record

THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

SPIRIT OF GOD, DESCEND UPON MY HEART

THE LORD'S PRAYER

JESUS IS COMING AGAIN

BEAUTIFUL SAVIOR

IVORY PALACES

TURN YOUR EYES UPON JESUS

and other favorites



LPM-2499



LPM/LSP-2499

4,000 VOICES

THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

Produced by Darol Rice

Recording supervised by: Brad McCuen

In a sturdy, specially-constructed cradle in Philadelphia's Independence Hall, convenient to the stream of Americans who visit the birthplace of the Republic, hangs the Liberty Bell.

Few heard its sound two centuries ago in the tower of the Pennsylvania State House; yet the ringing tones of the proud words, cast in shining letters on the bell itself, are still being heard around the world: "PROCLAIM LIBERTY THROUGHOUT THE LAND."

It is significant that this collection of hymns and gospel songs was recorded in the city which is a universal symbol of freedom; moreover, it is significant that they are sung by a choir and soloist which were part of a spiritual crusade calling the nation back to the faith upon which it was founded.

"Ye shall know the truth and the truth shall make you free," said Jesus Christ, Who also said, "I am the truth." Freedom and liberty of the human spirit then, are related to Him; and the rights of all men for "Life, liberty and the pursuit of happiness"—so skillfully documented by the founding fathers in 1776—are God-given rights.

In this album, the Philadelphia Crusade Choir under the able direction of Cliff Barrows, spans the limitless scope of the Divine plan from Creation to the Second Advent, from the lofty sound of cathedral worship to the contemporary melody of joyful praise.

As it conveys the good news of the gospel in song, the Crusade Choir follows the admonition of the Liberty Bell, proclaiming the promise of Him Who said, "I am come that men may have life, and may have it in all its fulness."

DICK ROSS

SIDE I

SPIRIT OF GOD, DESCEND UPON MY HEART (P.D. 2:37)

JESUS IS COMING AGAIN (BMI 2:20)

HOW GREAT THOU ART
(featuring George Beverly Shea) (BMI 2:57)

BURDENS ARE LIFTED AT CALVARY (BMI 2:54)

THE LORD'S PRAYER
(featuring George Beverly Shea) (ASCAP 3:13)

SIDE II

BLESSED ASSURANCE (P.D. 2:12)

I WILL SING THE WONDROUS STORY
(featuring George Beverly Shea) (P.D. 2:38)

BEAUTIFUL SAVIOR (SESAC 3:28)

COME THOU ALMIGHTY KING (P.D. 1:58)

IVORY PALACES
(featuring George Beverly Shea) (ASCAP 2:49)

TURN YOUR EYES UPON JESUS (BMI 1:30)

Recorded at Convention Hall, Philadelphia, Pennsylvania

Recording Engineers, Lewis Layton and Tony Salvatore

© by Radio Corporation of America, 1962



CLIFF BARROWS
Musical Director



DON HUSTAD
Organist



TEDD SMITH
Pianist



GEORGE BEVERLY SHEA
Vocal Soloist

ZLP-544

Quito Calling



ANOTHER DISTINCTIVE ZONDERVAN MUSICAL PRODUCTION

Hi-Fi
ZONDERVAN VICTORY RECORDING

Quito Calling



RADIO STATION HCJB, QUITO, ECUADOR

"Something Old, Something New" may well be a cliché, but it does describe the titles on this, the third longplay record produced by Radio Station HCJB, the Pioneer Missionary Broadcaster. But while many of the titles may be old and familiar, we think you'll enjoy the unique and refreshing arrangements. And as for the newer songs, many of them are recorded for the first time.

Why add another to the ever-increasing list of titles of sacred music albums? It seems HCJB's first two albums were most widely acclaimed for their variety – solos, duets, trios, quartets, ensembles, instrumental selections – presenting the Gospel in song with attractiveness and clarity. Such is the case with this album as well.

There is no set style or pattern followed in these songs, for they depict the musical tastes of three different arrangers – Gene Jordan, Vern Van Hovel and Lois Hatt. The accompaniments are bound to reflect variety, for they are provided by a number of talented pianists and organists – Wilda Savage, Mary Lee Cummings, Betty Springer, Lois Hatt and Marilou McCully.

As for vocal solos, there is no danger of the listener tiring of one voice, for we offer you the renditions of many soloists – Jeanne Odell, Dolores Van Der Puy, Vern Van Hovel, Joe Springer, Ruth Jordan and Lois Hatt. And in addition to the quartets and ensembles, we think you'll enjoy the instrumental selections played by Gene Jordan and Dixie Dean.

For putting all these "Echoes from Ecuador" down on tape, we have looked to Hardy Hayes, Ben Cummings and Nancy Woolnough at the controls. And so from the entire staff of HCJB, we wish you good listening and pray that the message of these songs will find its way into your heart!

1. To God Be the Glory
2. He Lives
3. Satisfied
4. There Is a Green Hill Far Away
5. Jesus Shall Reign
6. Down in the Valley
7. O Jesus, Jesus
8. I Cannot Hide from God
9. My Tongue Shall Praise Jehovah
10. He Giveth More Grace
11. I Will Sing the Mercies of God
12. What a Friend
13. Deeper and Deeper
14. Thirty Pieces of Silver
15. No Sunset in God's Tomorrow


Country
International
Records
STEREOPHONIC
Phil
Davis
NUMBER
1

Phil Davis NUMBER 1

So often these days, when a new singer's first album is introduced, the notes on the back of the cover tend to be a little overly enthusiastic. It seems like about every third line, words like "great" or "genius" or "extraordinary" crop up.

Now; – here's the first album by Phil Davis. It covers a wide range of material from love ballads to rhythm numbers to story songs laced with sentiment. Each is vastly different from the other and yet each song comes off well. Regardless of what the words are saying or the feeling of the musical background, Phil manages to fit himself into the song and make it work for him. We believe he means what he is singing and because of this, we tend to listen a little more closely and become more emotionally involved.

In other words, Phil does the kind of job which we look forward to and hope for every time we first listen to a new singer. He has a story to tell and does it in such a way that we laugh with him, cry with him, live with him and love with him.

All of the singers we remember strongest and listen to most consistently seem to have that one quality in common. They are "story tellers" and make each song they sing an emotional experience for us.

So – I am lucky. I don't have to try and "sell" Phil with fancy words. He is uniquely himself and he proves in this album that he's a young man whose talents we'll be enjoying for a long time to come.

Come to think of it, there is *one* word I might be tempted to use, and that word is "Thanks". Thanks, Phil, for making the world just a bit more happier and a bit more satisfying now that your music has become a part of our lives . . . . . .

ABOUT PHIL

Phil Davis is a 27 year old native of Rhode Island. He's spent the major portion of his life developing his singing, guitar playing and song writing. Phil is no newcomer to the musical scene. During the last few years he has successfully produced independent recording dates of various groups and singers for such companies as R.C.A. Victor and has seen his songs recorded by artists like Steve Lawrence and Eydie Gorme. Over the years Phil has been often urged to develop his own recording talent and finally decided he was ready for just such a move when Country International and Sherman Ford approached him about doing this album.

Many of the songs presented here were written by Phil and he took charge of the production as well. So–this album introduces Phil Davis: singer, guitarist, songwriter and record producer. From what he's accomplished with this first one, we feel certain there'll be many, many more to follow – and Phil will soon become as big a favorite of yours' as he is of ours' . . . . . .

JOE SAUTER

Produced by: PHIL DAVIS
Arrangers: JOHN ABBOTT and ANGELO DI PPO
Studios: COORDINATED & MEDIA SOUND N.Y.C.
Cover Photo: ALEX WASINSKI

SIDE 1

1	**RAINY DAY BREAKDOWN** (Phil Davis–Joe Sauter) Malcolm Ford Music BMI	*0:04-2:39*
2	**YOU'LL GET OVER IT** (Bee Walker–Jerry Grant) Rest-A-While Music Co. ASCAP	*0:09-2:44*
3	**THE ORPHANAGE** (Phil Davis–Joe Sauter) Malcolm Ford Music BMI	*0:05-2:16*
4	**LET'S KISS LOVE HELLO** (Phil Davis–Neval Nader) Malcolm Ford Music BMI	*0:09-3:15*
5	**MARK ONE UP FOR ME** (Phil Davis–Marv Schoenberg) Malcolm Ford Music BMI	*0:02-3:12*

SIDE 2

1	**THE CHAINS OF LOVE** (Sherman Ford, Jr.) Rest-A-While Music Co. ASCAP	*0:00-2:13*
2	**OH GIVE ME A FOUR SQUARE MELODY** (Phil Davis–Herbert Coleman) Malcolm Ford Music BMI	*0:07-2:18*
3	**RELEASE ME** (Eddie Miller–O. Williams–R. Yount) Four Star Music Co. BMI	*0:10-2:39*
4	**I SEE THE LOVE LIGHT IN YOUR EYES** (Phil Davis–Joe Sauter) Merry-Go-Round Melody Co. BMI	*0:09-2:26*
5	**LOOK AT THE APPLE BLOSSOMS** (Phil Davis–Neval Nader) Merry-Go-Round Melody Co. BMI	*0:06-2:25*

COUNTRY INTERNATIONAL RECORDS – A DIVISION OF LANCE PRODUCTIONS, INC. NEW YORK, N.Y. 10019 Tel: (212) 581-5516

PUPY
SANTIAGO

Palabras de Amor





Lado (A)
EL AMOR ME LO COMPRAS A MI *
(MANNY BENITO / A. JAEN)
QUE MUJER EXEPCIONAL *
(VALTER PULIGNANO)
DIME QUE SI *
(LUIS ENRIQUE MEJIA)
LOS BOTONES *
(R. CARLOS / E. CARLOS)

Lado (B)
SOY UN HOMBRE MUERTO ***
(ALVARO TORRES)
DILE A TU AMIGA ****
(ARMANDO MANZANERO)
ALGUN ARREGLO **
(ARMANDO LARRINAGA)
AMOR POR TI *
(B. RICHARD)

CBS
DIL-80078

Ingeniero de Grabación: * MONZON Y * RUI PEÑA
Mezcla: RUI PEÑA, CUTO SOTO Y LUIS ENRIQUE
Grabado en: MELODY Recording Studio,
P.R., Nov. 1988

Producción: CUTO SOTO Y LUIS ENRIQUE
Productor Ejecutivo: ANGEL CARRASCO

Musicos:
TOMMY VILLARINY Y ANGIE MACHADO
(Trompeta)
CARLOS "Cuto" SOTO (Trombón)
LUIS ENRIQUE (Conga y Bongo)
CHAGO MARTINEZ (Timbal)
ERIC FIGUEROA (Piano)
JOHNNY TORRES (Bajo)
LUIS ENRIQUE, VICTOR "El Toro" MUÑIZ Y
CARLOS "Cuto" SOTO (Coros)

Arreglistas:
* CUTO SOTO ** TOMMY VILLARINY *** ERIC FIGUERDA
**** ERNESTO SANCHEZ

Vestuario: MANO A MANO Foto: RIO Diseño y Arte Carátula: DRAGO

Quiero expresar mi agradecimiento a Angel Carrasco y Jorge Zamora por darme la oportunidad de realizar este disco con un sello tan prestigioso como CBS. También agradecer el apoyo brindado por mi representante Ricky Carrasco; y no quiero pasar por alto el poder expresar mi mas profundo agradecimiento a mi gran amigo Luis Enrique por haber tenido tanta fé en mi como siempre la tuvo yo en el, y por haber colaborado tanto como lo hizo en este L.P. Este L.P. quiero dedicarlo a mis padres, Ramon y Nieves que en todo momento me han brindado su apoyo.

PUPY

Ricky Carrasco Management, Inc.
PH: (305) 865-5246

© 1988 CBS Records Inc. / Ⓟ 1988 CBS Records Inc.
Manufactured by: DRAGO CBS INTERNATIONAL
8100 N.W. 66th Place, Miami, FL 33172

CBS and CBS are trademarks of CBS Marcas Reg.

Warning: All rights reserved. Unauthorized duplication is a violation of applicable laws.

0 3762 - 80078 - 1

STAR SERIES
Encore

P 14357

HARRY JAMES

THE MAN WITH THE HORN



HARRY JAMES
THE MAN WITH THE HORN

A

P 14357

SIDE A

'TAIN'T WHAT YOU DO
Brunswick 8337 (mx B 24193-1) Harry James & His Orchestra

Harry James, Tommy Gonsoulin, Claude Bowen (tpts), Jack Palmer, Russell Brown, Truett Jones (tmbs), Dave Matthews, Claude Lakey (alts), Drew Page, Bill Luther (tens), Jack Gardner (pno), Bryan Kent (gtr); Thurman Teague (sbs), Ralph Hawkins (dms), Jack Palmer (vcl) New York, March 6th 1939

COMES LOVE
Brunswick 8395 (mx WB 24689-A)
As side A, band 1, but substitute Connie Haines (vocal) for Jack Palmer, and Jack Schaeffer (tpt) for Gonsoulin, New York, May 24, 1939

I FOUND A NEW BABY
Brunswick 8406 (mx WB 24691-A)
As Side A band 2, minus Connie Haines (vocal)

FANNY MAY
Brunswick 8406 (mx WB 24692-A)
As Side A band 3

SUGAR DADDY
Brunswick unissued performance (mx W 25058-1)
As side A, band 3 Add Andy Gibson (arranger) New York, July 13th 1939

AVALON
Brunswick unissued performance (mx W 25060-1)
As side A, band 5

SIDE B

FLASH
Brunswick unissued performance (mx W 25214-2)
As side A, band 5 New York, August 17th 1939

NIGHT SPECIAL
Columbia 35456 (mx LA 2052-A) Harry James & His Orchestra

Harry James, Claude Bowen, Jack Schaeffer (tpts), Jack Palmer, Truett Jones, Dalton Rizzotto, Bruce Squires (tmbs), Dave Matthews, Claude Lakey (alts), Drew Page, Bill Luther (tens), Jack Gardner (pno), Bryan Kent (gtr), Thurman Teague (sbs), Mickey Scrima (dms), Jack Mathias (arr). Los Angeles, November 30th 1939.

I'M IN THE MARKET FOR YOU
Columbia 35340 (mx LA 2053-B)
As side B, band 2.

BACK BEAT BOOGIE
Columbia 35456 (mx LA 2054-A)
As side B, band 2.

LA PALOMA
Columbia unissued take (mx CO 29542-2) Harry James & His Orchestra

Harry James, Claude Bowen, Al Stearns, Nick Buono (tpts), Dalton Rizzotto, Hoyt Bohannon, Harry Rodgers (tmbs), Claude Lakey, Johnny Mezey (alts), Vido Musso (ten); Chuck Gentry (bar), Al Lerner (pno); Benny Heller (gtr), Thurman Teague (sbs); Mickey Scrima (dms); Harry James (arr) New York, January 22nd 1941

TRUMPET RHAPSODY
Columbia unissued performance (mx CO 29728-1/CO 29729-2)
As side B, band 5, plus Sam Rosenblum, Stan Stanchfield, William Schumann, George Koch (vlns) New York, February 13th 1941

Thanks to Robert Altshuler, Michael Brooks and Hank O'Neal for the use of their rare 78s

Harry James still leads a big band today, one of a handful of hardy survivors from an era when the bandleader was king, second only to movie stars—and in the case of James, something of a movie star himself and married to one of the most popular rulers of the screen.

He can still fill the horn after a lifetime of blowing, and he still has a band that swings. But what you'll hear on this interesting collection (which includes several performances never issued before in any form) is a very young and eager Harry James at the helm of his first band; on the threshold of the big time.

Though he was not quite twenty-three when he left Benny Goodman to start his own band (with B.G.'s blessing and financial backing), Harry was already a veteran with ten years of dance band experience under his belt. And more than that: when he was ten years old, he was the leader of the number two band in Christy's Circus, having mastered the trumpet after a couple of years of instruction from his father, who led the number one band.

That wasn't his first musical experience either. At four he performed on drums (and doubled as the world's youngest contortionist) in the Mighty Haag Circus, into which he had been born on the road, and from which he derived his middle name. His mother was an aerialist. When he was fifteen his parents decided to retire from the circus life, and his father became a school music supervisor in his native Beaumont, Texas. In that year, young Harry won a state-wide music contest and had already been gigging with local bands.

He was discovered by Ben Pollack, a seasoned talent spotter (Benny Goodman, Jack Teagarden, Glenn Miller, etc.) and joined Pollack's still good but not very prosperous band, earning a few extra bucks by driving the instrument truck. Harry drove like he played, fast and bold, in high gear. Benny Goodman heard and hired him, and at twenty Harry James joined the King of Swing, taking a seat next to Ziggy Elman and Chris Griffin. In his two years with the band he was second only to the leader and Gene Krupa as a star attraction, in a time when instrumentalists, not singers, had the fan clubs.

So Harry was ready when he took off on his own. From Goodman's ranks he took along his old Texas buddy Dave Matthews, a fine saxophonist (lead and solo alto with James, tenor elsewhere) and a gifted arranger. His other recruits were mostly quite young, with drummer Ralph Hawkins a particular find. Thurman Teague from New Orleans played a solid bass, and beefing up the strong rhythm section in more ways than one was veteran pianist "Jumbo" Jack Gardner, a friend and contemporary of the Chicago Jazz Mob, who'd recorded with Wingy Manone and Krupa in the '20s and Jimmy McPartland in '36. Claude Lakey was the featured tenor, in a Hershel Evans manner (Hershel was Harry's favorite and friend), also doubling alto and trumpet.

The band was brass proud and jazz minded. Though the first side they cut was Harry's theme, *Ciribiribin*, the second was *Sweet Georgia Brown*, and the band's first staff arranger was Andy Gibson, who'd written for Count Basie and was one of the best. The going was tough at first, and by mid-1941, Harry was $42,000 in the red. For a while Columbia Records dropped him; his 1940 recordings were made for Varsity, a 35-cent label with notoriously bad surfaces. Harry yielded his boy singer, Frank Sinatra, to Tommy Dorsey, not wanting to stand in the way of the young man's success. (Harry was a nice guy. When he won the *Down Beat* poll on trumpet, his reaction was swift. "Louis should have won, not me," he said—for publication. When did you last hear a poll winner say something like that?)

But Columbia re-signed the band, better bookings came along, and then in May 1941, as an afterthought, Harry waxed *You Made Me Love You* (because he liked the way Judy Garland had sung it), and the rest is history. By the spring of '43, the James band broke all gross and attendance records at New York's Paramount theater during a month's stay. The *New York Times* editorialized about the James phenomenon, *Harper's Bazaar* featured him as "Hot-Horn Gabriel," *PM's* Max Lerner compared him to Dionysus. He was married to Betty Grable, featured in class-A screen musicals, and, all told, became the most successful big-band leader in his or any other day.

Even with the strings and the famous schmaltz, Harry always served up plenty of jazz, and by 1947 he had reverted to form, dropping the strings and playing straight-ahead big-band jazz in the Basie-tinged idiom he still favors today. A little schmaltz is served up with the swing, mostly to satisfy the still loyal fans from yesteryear, but that, too, comes naturally to Harry, what with his circus-band virtuoso youth.

This, however, is the young, rough and often blasting James band most of the way, with Harry in a groove reflecting his liking for not only Louis but also Muggsy Spanier—especially on the blues. Harry's chief trumpet rival, of course, was Bunny Berigan, and there are traces of Bunny here and there. But Harry James was and is his own man on the horn, a combination jazzman and virtuoso, brash but also soulful, a great trumpet player.

Some highlights and comments: *'Tain't What You Do*, the Lunceford hit, is sung by trumpeter Jack Palmer and has some fine stop-time stuff by Harry. Connie Haynes murders *Comes Love* (Helen Forrest came later), but there's high-riding Harry and a taste of Gardner's barrel house piano. *I Found A New Baby*, probably arranged by Matthews, has his nice Hodges-styled alto, good piano, and good Harry. *Fanny May*, a Gibson chart, has Lakey's tenor, Harry playing the blues, first-class Gardner, and nice sax section work.

Sugar Daddy, previously unissued, is Gibson on a Lunceford kick, borrowing from *For Dancers Only*. (This piece has also been listed as *Home Cookin'* or *Swing Street*.) The trombones kick here, and so do Harry and Lakey. *Avalon*, another unissued take, is also Gibson's, and nicely done, with good dynamics, Matthews' alto, Harry with plunger mute à la Muggsy, and Gardner on a Hines kick.

This version of *Flash*, a James original based on *Lady Be Good* and his liking for Basie riffs and rhythm, is previously unissued and quite different from the version recorded three months later. This one's strictly a "head" arrangement, credited to Lakey, while the later one was arranged by Jack Mathias and Harry. Gardner really shines here, and Lakey has another Hershel Evans spot. *Night Special*, a Mathias chart, has a new drummer, Mickey Scrima, and a spot from Dalton Rizzotto, a fine trombonist. Harry's on a Berigan kick. *I'm In the Market For You*, immortalized by Louis, features Harry throughout. *Back Beat Boogie*, by James and Mathias, sounds like it says, with some of Harry's plunger blues, and rollicking piano. This was the band's last effort under the first Columbia contract.

Fifteen months later, with *La Paloma*, a Mexican standard arranged by and featuring Harry, the band sounds smoother and more settled after many personnel changes. *Trumpet Rhapsody*, an extended show piece penned by Mathias, introduces the strings (only four as yet) and the kind of jazz-cum-concert band stuff that James fans loved. This is an unissued version, differing from the later remake not only in details of the trumpet playing and the arrangement (Harry plays open on part two's swing segment, muted on the remake, etc.), but most notably in the presence of a sweet little violin solo (author unknown, but probably Sam Rosenblum) instead of trombone.

A must for James collectors, this pleasant album also serves as a welcome reminder of the near-forgotten talent of Jack Gardner, the robust jazz of the early James band, and the drive and verve of the young man with a horn himself.

Dan Morgenstern
Director, Institute of Jazz Studies, Rutgers University

Cover design by Ely Besalel

© 1979 CBS Inc. / ℗ 1979 CBS Inc. / Manufactured by CBS Records / CBS Inc. / 51 W 52 Street, New York, N Y / Printed in U.S A.

Encore™ and ENCORE are Trade Marks of CBS Inc.

ABCS-327

STEREO SOUND

60 FRENCH GIRLS CAN'T BE WRONG!

ABC-PARAMOUNT
FULL COLOR FIDELITY

LES DJINNS SINGERS



ST 90188

ABC-PARAMOUNT
Full Color Fidelity

60 FRENCH GIRLS CAN'T BE WRONG!

LES DJINNS SINGERS

ENSEMBLE SINGING . . . IN FRENCH
Orchestra directed by PAUL BONNEAU

From Paris, "Queen City of the World," come these sixty Princesses to raise their voices in exuberant and sentimental song in a dozen varied selections. With a sparkling musical background provided by Le Grande Orchestre de Paris under the direction of Paul Bonneau, the group introduces a startlingly different vocal blending and an amazing sense of mass interpretation.

What makes these renditions all the more outstanding is the fact that the entire assemblage consists of *jeune filles* between the ages of 13 and 16! Each youngster was especially auditioned and selected on the basis of personal qualification and aptitude, after an unusually exacting audition. The results, as you will hear, make this album one that you will cherish for many years as an exemplary package of ensemble singing.

Naturally, there are some standout numbers herein, some that you will take to your heart at once, others that will "grow on you" with their infectious musical flavor. Some may possibly be familiar to you, such as *L'Ame des Poètes,* the charming composition by famed Charles Trenet, and *Marie Marie.* You will certainly revel in Les Djinns' vivid harmonies displayed in *Une Rose Rouge* and *Balade Irlandaise.* A brisk change-of-pace is aptly demonstrated on such songs as *Oui Oui Oui Oui, Les Marches de Provence* and *Pilou Pilou Pilou-Hé.* All in all, each new band opens upon something new and wonderful in the field of choir interpretation, undoubtedly contributing to your increased delight.

Your final summation, therefore, is certain to parallel our own:
60 French Girls Can't Be Wrong!

NATT HALE

SIDE ONE	Time
1. **MARIE MARIE** (Delanoe-G. Becaud)	3:36
2. **IL FAIT DES BONDS** (L. Amade-G. Becaud)	2:29
3. **LE JOUR OU LA PLUIE VIENDRA** (P. DeLanoe-G. Becaud)	2:53
4. **LES MARCHES DE PROVENCE** (L. Amade-G. Becaud)	2:56
5. **UNE ROSE ROUGE** (F. Lemarque-N. Glanzberg)	3:37
6. **OUI OUI OUI OUI** (P. Cour-H. Giraud)	3:12
SIDE TWO	
1. **BALADE IRLANDAISE** (E. Marnay-E. Stern)	3:30
2. **L'AME DES POETES** (Charles Trenet)	3:30
3. **PILOU PILOU PILOU-HE** (L. Amade-G. Becaud)	2:26
4. **CROQUEMITOUFLE** (L. Amade-P. DeLanoe-G. Becaud)	3:03
5. **QUAND TU VAS REVENIR** (Charles Aznavour)	2:50
6. **LE JARDIN EXTRAORDINAIRE** (Charles Trenet)	2:48

TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)

Use a wide range frequency playback system. It should adjust the equipment to the standard RIAA curve. (Turnover 500 cps—Roll-off 13.75 db per octave.) This standard is used made accurate playback and the final nature of each part clear recording. The concept of ABC Paramount's exclusive Full Color Fidelity is designed the reproduction of true musical sounds rather than sounds for sound's sake. **ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.**

STEREOPHONIC

RIAA EQUALIZATION CURVE. Turnover 500 cps. Rolloff 13.75 db at 10 kc. Low Freq. Capabilities 20 cps. High Freq. Capabilities over 20 kc. RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. **ABC-Paramount stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.**

COVER DESIGNED BY ZARO CALABRESE.

A PRODUCT OF AM PAR RECORD CORP.
MADE IN U. S. A.

The DON HARRISON BAND



ATLANTIC

SIDE ONE
1 SIXTEEN TONS (2 59)
2 WHO I REALLY AM (3 03)
3 ROCK N' ROLL RECORDS (2 40)
4 FAME AND FORTUNE (3 57)
5 SOMETIMES LOVING YOU (5 45)

SIDE TWO
1 ROMANCE (3 04)
2 SWEETWATER WILLIAM (2 34)
3 BARROOM DANCING GIRL (3 56)
4 A BIT OF LOVE (2 53)
5 LIVING ANOTHER DAY (4 30)



RECORDED AND MIXED AT FACTORY PRODUCTIONS BERKELEY CALIFORNIA
MASTERED AT A&M RECORDS HOLLYWOOD CALIFORNIA
ENGINEER JOHN A FLORES RE-MIX ENGINEER RUSSELL Da SHIELL MASTERING FRANK DeLUNA
ART DIRECTION BOB DEFRIN ABIE SUSMAN COVER ART ROBERT GIUSTI LINER PHOTO SAM EMERSON

PRODUCED BY THE DON HARRISON BAND
ASSOCIATE PRODUCER RUSS GARY
A FACTORY PRODUCTION

MANAGEMENT FBM (PERSONAL MANAGEMENT) INC 9200 SUNSET BLVD SUITE 1207
LOS ANGELES CALIFORNIA 90069

ATLANTIC RECORDING CORP 1841 BROADWAY NEW YORK NEW YORK 10019

STEREO 1003

BROADWAY SPECTACULAR

LET THE SUNSHINE IN
(FROM HAIR)

PROMISES, PROMISES

FIDDLER ON THE ROOF

SUNRISE, SUNSET
(FROM FIDDLER ON THE ROOF)

HAIR

GOOD MORNING STARSHINE
(FROM HAIR)

THE IMPOSSIBLE DREAM
(FROM MAN OF LA MANCHA)

AQUARIUS
(FROM HAIR)

I'VE GOTTA BE ME
(FROM GOLDEN RAINBOW)

MY MAN
(FROM FUNNY GIRL)



THE BROADWAY THEATER ORCHESTRA
WITH CHORUS

BROADWAY SPECTACULAR

THE BROADWAY THEATER ORCHESTRA

SIDE ONE

HAIR
AQUARIUS
LET THE SUNSHINE IN
I'VE GOTTA BE ME
GOOD MORNING STARSHINE

SIDE TWO

THE IMPOSSIBLE DREAM
SUNRISE, SUNSET
FIDDLER ON THE ROOF
MY MAN
PROMISES, PROMISES

Broadway successes, the casting and tryouts, testing and out-of-town runs, and finally opening night on GAY WHITE WAY. Bated breath for the reviews the next morning. Heavenly day-LAUREL; We've got a hitl and the crowning glory for any Broadway musical – a hit song which will live on.

Of the greatest musicals running on Broadway, each has been fortunate to have at least one outstanding smash, which, even aside from the play itself, it is a nationally accepted hit favorite.

The title song from "HAIR" is one of the most powerful examples of a great piece of material. As a vocal and instrumental, it is one of the top songs of the day. Similarly, "I'VE GOTTA BE ME" from "GOLDEN RAINBOW," "THE IMPOSSIBLE DREAM" from "MAN OF LA MANCHA," are being performed by popular groups and singers and given the reverence and rhythm of all fine standards. The same holds true for "SUNRISE SUNSET" from "FIDDLER ON THE ROOF."

We have chosen these outstandinb Broadway tunes and coupled them with other fine music, giving each tune a refreshing arrangement that you are sure to enjoy.



1001
COUNTRY ANO WESTERN
SPECTACULAR



1002
ACAOEMY AWARO WINNERS



1003
BROAOWAY SPECTACULAR



1004
SOLIO SOUL



1005
GOLOEN HITS



1006
COUNTRY ANO WESTERN
MILLION SELLERS



1007
LOVE POWER



1008
GRANO SLAM HITS OF '69



1009
GREAT MOVIE THEMES



1010
HAWAIIAN OELIGHTS



1011
60 MINUTES
OF KIO STUFF



1012
BEER & PRETZELS
HONKEY TONK

OTHER GREAT ALBUMS FEATURING THE NOW SOUND

A PROOUCT OF PREMIER ALBUMS, INC., NEW YORK, N.Y.

STEREO SA-2005

SINE QUA NON

SUPERBA

RODRIGO

Concierto de Aranjuez

for guitar and orchestra



John Zaradin

Philomusica of London

conducted by Guy Barbier

STEREO SA-2005

SINE QUA NON

SUPERBA

RODRIGO: Concierto di Aranjuez
Guitar Encores

John Zaradin, *guitar;* Guy Barbier, London Philomusica

Side One (22:12)

JOAQUIN RODRIGO

Concierto di Aranjuez for Guitar & Orchestra

I—Allegro con spirito (6:08)

II—Adagio (11:02)

III—Allegro gentile (5:21)

Side Two (17:25)

SYLVIUS WEISS

Balletto (2:31)

GIROLAMO FRESCOBALDI

Air and Variations (5:11)

ANTONIO LAURO

Valse Criollo (2:10)

ISAAC ALBENIZ

Granada (4:53)

JOAQUIN MALATS

Spanish Serenade (2:19)

The blind Spanish composer Joaquin Rodrigo published his guitar concerto in 1939 and, following its première one year later, it had immediate success; this has continued because it corresponds precisely to what the listener-in-the-street imagines a guitar concerto (and a Spanish one at that) to be. It abounds in display that taxes the soloist heavily, and in emotionally warm music that manages to retain a feeling of improvisation and spontaneity. These are the colourful attributes that appeal to those who live in cooler climes. The *first movement* does have a sustained melody, at first given strongly by the violins, but it is dominated by the rhythm of the strummed motif with which the guitar opens the work alone. Characteristically of Spanish music the basic 6/8 time is interrupted by bars of 3/4, changing the stress but not the speed of movement. This is a happy movement with a strong folk musical feeling and, though it has no cadenza, the guitar enjoys some brilliant passage-work. The *second movement* opens with harp-like chords from the guitar, soon joined by the cor anglais which sings a tender melody in two long sections, each reiterated by the guitar in a decorated form; as the movement progresses it becomes more intense in feeling. There are two lengthy cadenzas, the second of which leads to a passionate climax at which the orchestra delivers the opening melody strongly and proudly. Finally the guitar leads the way to a quiet and reposeful ending in the tonic-major key of B. In this movement can be heard the echoes of a Flamenco *cantore* and, in the tone of the *cor anglais*, the nasal quality of his voice. The guitar commences the *third movement* by stating the thematic material, still in the key of B major, when the orchestra joins in it is to reestablish the "home" key of D major. The movement is in the form of a spirited dance, simple in structure, full of exhibitionistic writing for the soloist, but it is a courtly rather than a folk dance, seen through the "ears" of a 20th century composer with an occasionally mischievous sense of humour. As with the last movement the time is irregular, bars of 2/4 and 3/4 being freely traded, so that both accent and bar length are varied but, again, not the rate of movement. At the end, the guitar flutters its way downwards and the concerto ends quietly and with unexpectedly little fuss.

Weiss was lutenist to the Elector of Dresden and the greatest player of his time. Ironically he was little known until, at the request of Andres Segovia, the Mexican composer Manuel Ponce wrote a "Baroque" suite as a Kreisler-like practical joke; because of its obscurity the name of Weiss was attached to this work. Until, a few years ago, the secret was disclosed, the suite had a great success and was accepted by musicians whose appreciation of style should have been better than to permit it. An interest in the then unpublished works of Weiss was however stimulated; he was a prolific though somewhat uneven composer. This little dance movement is one of the many of his works which transcribe well for the guitar.

Early keyboard music is a rich source of repertoire for the guitar. Frescobaldi was the greatest organist of the 17th century and an important composer; it was he who first wrote fugues of the type later developed by J. S. Bach (1685-1750). The "autographic" air and variations "*La Frescobalda*" were written for the harpsichord and adapted for the guitar by Segovia.

The *Valse Criollo* is one of many Venezuelan waltzes by the guitarist Antonio Lauro. These are characterized by winning tunefulness, good-natured energy, and an alternation of 3/4 and 6/8 time like that found also on this record in the *Concierto de Aranjuez*. Lauro might aptly be described as "the Johann Strauss of Venezuelan music!."

At the turn of the century a number of composers established a modern "school" of Spanish music; one of these was the great pianist Isaac Albeniz. His suite "*Iberia*" contains several romantic and colourful "portrayals" of Spanish cities; it is from this suite that *Granada* (first transcribed, with Albeniz's complete approval, by Francisco Tarrega) is taken.

Through the ages Spanish composers for the keyboard have been deeply influenced by the sounds and patternings of the guitar and its music. Like Albeniz, Malats was no exception and his attractive little *Serenade* fits the guitar as comfortably as it fits the piano for which it was originally written.

The solo items on this record illustrate the heavy degree to which the guitar has turned to transcription in its search for a wider repertoire. The acid test of *any* transcription is "does it succeed." In these cases as least, the answer must be "yes."

John W. Duarte

John Zaradin made his London début in 1968 at the Purcell Room, South Bank. In the same year he made the first of many television appearances when he won First Prize on Granada's "Firstumers" programme. A varied musical career covering concerts, recitals, cabaret and composing, led in 1970 to John Zaradin's first broadcast for ORTF, Paris. It was there that he met Alexandre Lagoya, under whom he subsequently studied.

Sine Qua Non Superba—Never-before-released recordings, presenting great music and performers from the United States and Europe. From Sine Qua Non, *the Indispensable Recordings, providing the greatest value in classical music today.*

An EMI Recording ℗ 1972. *Produced by* John Boyden & Anton Kwiatkowski / *Cover Art:* William Barnes / *Production Co-ordinator:* Peter F. Ross—SQN Production

---

℗ 1976, SQN Productions, One West St., Fall River, MA 02720/ Made in USA

BRIAN TAYLOR



RECORDS ARE YOUR BEST ENTERTAINMENT VALUE

BRIAN TAYLOR

APL1-2161

MICHAEL KENNEDY—*acoustic and electric rhythm guitar, lead electric guitar*
RON GETMAN—*acoustic and electric rhythm guitar, lead electric guitar, pedal steel guitar, background vocals*
JOHN CROWDER—*bass guitar, background vocals*
STEVE TUBIN—*acoustic piano, electric piano, arp synthesizer, moog, organ*
GLEN MITCHELL—*acoustic piano, electric piano, arp synthesizer, organ, background vocals*
RICHARD CROOKS—*drums, percussion*
ERIN DICKENS—*background vocals*
ANN E. SUTTON—*background vocals*
AND...
SONNY HAHN—*additional electric and acoustic guitar* on "Lovestruck"; *acoustic lead guitar* on "Seed of Music" and *electric lead* on "Free Soul Spirit Symphony"
PAMELA SUE HOLLISTER—*harp* on "And Still Be Loving You"
JAN JACOBS—*flute* on "And Still Be Loving You"
HOWIE BLOOM—*bass* on "Elvi"
JERRY RICCI—*drums* on "Elvi"
JOHN LISSAUER—*tenor saxophone* on "If"

Executive Producer: Lou Bolognese
Produced by Don Casale and Brian Taylor
Assistant to the Producers: Dennis Ricci
Engineered by Don Casale
Mixed by Don Casale and Brian Taylor
Assistant Engineer: Bill Kessler
Food for the masses: Buffy Troyce
Recorded and Mixed at Quad 5 Recording Studios, Merrick, Long Island
Photography by Nick Sangiamo
Art Direction by Acy Lehman

MANAGEMENT AND DIRECTION:
JOSEPH E. D'IMPERIO
AND
LOU BOLOGNESE

Thanks to:
(In New York)
Dennis and Jerry Ricci, Mitchell Schoenbaum, Susie McCusker (the songlady), Jerry Love, Barbara Moore, Jacob Solomon, Noel Turner, Kathy Bolognese, Sam and Francis DeBenedictis and Frank Costa
(In Los Angeles)
Mike Sheely, Jamie Steibinger, George Harding, Paul Lance, Don Dunn, Colin Cameron, Johnny and Helen Haymer, Michael Rosenfeld, Jan Sisco, Bruce Riley, Keith Robertson, Ronnie Vance, Richard Hirsch, Vivian, Gloria, Frogg, Pamela (and her prayers), Jon and very special thanks to Mr. Arnie Graham in Hollywood.

Brian

...ick (ASCAP 3:17)
I Was Wrong (ASCAP 4:05)
If (BMI 6:38)
Pure Natural Love (BMI/ASCAP 2:55)
Seed of Music (ASCAP 5:23)

SIDE B

Who Do You Love (BMI 3:35)
And Still Be Loving You (ASCAP 4:00)
Elvi (BMI 4:15)
Shine Sun (ASCAP 3:56)
Free Soul Spirit Symphony (BMI 3:58)
Just One Night/Photographs (BMI 9:11)

Arrangements by Brian Taylor, Mike Kennedy and "The Players"
Strings arranged and conducted by John Lissauer

The word *crossover* is used more and more to define artists of the genre Brian Taylor represents—allowing such a performance to bridge two or more musical categories at one time. The implication being that the artist sings or plays in a country idiom but sells pop—or has a jazz image and becomes commercial to a popular degree, etc. It is a handy reference for cataloging purposes but unfortunately inaccurate by implication at times. The implication being that one idiom is natural to the artist and the rest acquired—this is not always so.

Brian, for example, has traveled our country—settling for years at various locations—and experienced multiple dimensions of self expression; it is this synthesis that tempers and shades this artist's choice of, and approach to, his music. To specify an audience for Brian would be pretentious—there is something there for everyone. The humility born of a full life's experience encourages him to supersede self presentation with his understanding and presentation of the composer's lyric and melody.

Whether the song is his own, or that of another composer, Brian Taylor is freely about universal communication.

R. K. Monica

TMK(S) ® Registered • Marca(s) Registrada(s) RCA Corporation
© 1977, RCA Records, New York, N.Y. • Printed in U.S.A.



RCA
APL1-2161 STEREO

Motown CLASSIC Vinyl

MARTHA AND THE VANDELLAS

GREATEST HITS

My Baby Loves Me

Dancing In The Street

Quicksand

Love Is Like A Heat Wave

Come and Get These Memories

In My Lonely Room

Love (Makes Me Do Foolish Things)

A Love Like Yours (Don't Come Knocking Everyday)

Live Wire

Nowhere To Run

You've Been In Love Too Long

Wild One



2828ML

ORIGINALLY RELEASED ON MPC

Distributed in the United States by MCA Distributing Corporation

0 5010-92828-1 4

THE DETROIT SOUND

Martha and the Vandellas Greatest Hits



Call it "soul," call it "blues," call it what you will—it must be acknowledged that what it has is a particular unique and attractive hit sound that Martha Reeves, lead singer, and her cohorts, Rosalind Ashford and Betty Kelley, who make up Martha and The Vandellas, have successfully been generating for more than just a little while. As leading exponents of "The Detroit Sound," the Vandellas have constantly ridden the top of the charts.

This package of great hits from "Martha and The Vandellas" is sure to become a treasured collection. As you listen, fond memories of excitement and nostalgia are stirred and reborn. Motown has paid rightful recognition to The Vandellas by honoring them with this "Greatest Hits" collection, as Motown has in the past honored Marvin Gaye, Mary Wells, The Miracles, and The Marvelettes. Each of these Greatest Hits albums holds a unique place, and the "Martha and The Vandellas Greatest Hits" album rightfully joins them.

-Scott St. James-

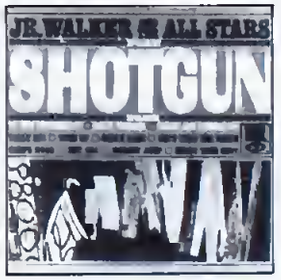
SIDE 1

MY BABY LOVES ME
COME AND GET THESE MEMORIES
LOVE IS LIKE A HEAT WAVE
DANCING IN THE STREET
QUICKSAND
LIVE WIRE

SIDE 2

YOU'VE BEEN IN LOVE TOO LONG
IN MY LONELY ROOM
LOVE (MAKES ME DO FOOLISH THINGS)
A LOVE LIKE YOURS
(DON'T COME KNOCKING EVERYDAY)
NOWHERE TO RUN
WILD ONE

OTHER ALBUMS AVAILABLE FOR YOUR LISTENING PLEASURE



M5-141V1



M5-145V1



M5-188V1



M5-138V1

THIS ALBUM PRODUCED BY
MOTOWN RECORD CORPORATION

MOTOWN®

© Copyright MCMLXX
Motown Record Corporation Printed in U.S.A.


Classic International Filmusicals
ORIGINAL SOUND TRACK RECORDING
BORN TO DANCE
STARRING "THE BROADWAY MELODY GIRL"
Eleanor Powell
with
JAMES STEWART • VIRGINIA BRUCE
UNA MERKEL • SID SILVERS
FRANCES LANGFORD
RAYMOND WALBURN
ALAN DINEHART • BUDDY EBSEN
Directed by Roy Del Ruth
Produced by Jack Cummings
Metro-Goldwyn-Mayer PICTURE
SEVEN COLE PORTER SONGS YOU'LL LOVE!
"Easy to Love"
"I've Got You Under My Skin"
"Swingin' the Jinx Away"
"Hey, Babe, Hey"
"Rap-Tap on Wood"
"Rolling Home"
"Love Me, Love My Pekinese"

BORN TO DANCE

THE CAST

NORA PAIGE..... ELEANOR POWELL
TED BARKER..... JAMES STEWART
LUCY JAMES..... VIRGINIA BRUCE
JENNY SAKS..... UNA MERKEL
"GUNNY" SAKS..... SID SILVERS
"PEPPY" TURNER..... FRANCES LANGFORD
CAPTAIN DINGBY..... RAYMOND WALBURN
"MUSH" TRACY..... BUDDY EBSEN
McKAY..... ALAN DINEHART

MUSICAL NUMBERS

SIDE I — 25 40

Opening Titles
A. Rolling Home — JAMES STEWART. BUDDY EBSEN. SID SILVERS. FOURSOME QUARTET. and MALE CHORUS.

2. Rap-Tap on Wood — ELEANOR POWELL & THE FOURSOME
3. Hey, Babe, Hey — JAMES STEWART. ELEANOR POWELL. UNA MERKEL. FRANCES LANGFORD. SID SILVERS & BUDDY EBSEN
4. Love me, Love my Pekinese — VIRGINIA BRUCE and CHORUS
5. Easy to Love — RAYMOND WALBURN. JIMMY STEWART, and ELEANOR POWELL

SIDE II — 23 40

1. I've Got You Under My Skin — VIRGINIA BRUCE
2. Easy to Love — FRANCES LANGFORD and BUDDY EBSEN
3. Audition Dance — ELEANOR POWELL
4. Swingin' The Jinx Away — FRANCES LANGFORD. ELEANOR POWELL and ENSEMBLE.

Easy to Love. Finale — JAMES STEWART. BUDDY EBSEN & THE FOURSOME.

C.I.F. 3001

"Born to Dance" is an unforgetable compilation of song and dance in the classic Hollywood tradition. It makes it's long awaited appearance on record for the first time, and hosts an array of dazzling talent. This lavish score is by the most sophisticated composer and lyricist in America, Cole Porter.

The story concerns Nora Paige (Eleanor Powell) who gets a job in the Lonely Hearts Club in New York City from Jenny Saks (Una Merkel), who is in charge of the club. Jenny married her dancing partner, Gunny Saks (Sid Silvers) in a marathon contest but he enlisted in the navy two days after their marriage so she has kept their child a secret from him.

Nora meets Ted Barker (James Stewart) in the club and they fall madly in love but their romance is broken when Lucy James (Virginia Bruce) visits Ted's ship for publicity pictures. The musical comedy star's dog falls overboard and Ted rescues it, much to the delight of Lucy's press agent who makes a romance story out of the whole affair. Nora reads about it in the paper and refuses to see the broken-hearted Ted who arranges for Nora to get into Lucy's show as the latter's understudy without either girl knowing he was the instigator.

Lucy is now infatuated with Ted who says he objects to the publicity. Lucy tells her press agent that she won't open the show if another line goes into the paper. Lucy adds that she is really serious and would like an excuse in order not to have to appear in the show. The night before the opening Ted phones the leading Broadway columnist an especially concocted story about Lucy and himself, the next morning this story appears in the papers, and Lucy walks out on the show. Nora steps into her part and is a sensation. Jenny has known about the plot all along, and she tells Nora the truth. Nora and Ted are happily united.

Meanwhile, Jenny has decided that she loves Gunny. She tells him so and also about their child. He is overjoyed, but then grows disconsolate. For he has just joined up for another four years.

The plot also includes the talents of Frances Langford and Buddy Ebsen with the United States Navy as it's background.






Make Believe
KATHRYN GRAYSON

The Glorious Voice Of Kathryn Grayson

KATHRYN GRAYSON for the first time in over twelve years is presented here in this album for you to hear and know the beautiful and rich talent of this great artist in a generous helping of songs never before released on record — musical gems ranging from Opera, Strauss Classics and famous Operetta solos capturing the charm and glorious vocal talents remembered through The Golden Era of the Great Hollywood Film Musical — among them 'SEVEN SWEET HEARTS', 'THOUSANDS CHEER', 'ANCHORS AWEIGH', 'TWO SISTERS FROM BOSTON', 'THAT MIDNIGHT KISS', 'SHOWBOAT', 'THE DESERT SONG', 'KISS ME KATE' and 'THE VAGABOND KING'.

We know this recording will delight you and hope this will be the first in a series of albums representing the many great vocals of KATHRYN GRAYSON.

SIDE ONE

1 MAKE BELIEVE (Radio Broadcast) from 'Showboat' 1951
2 DAYBREAK from 'Thousands Cheer' 1943
3 ARDON GL' INCENSI (MAD SCENE) from 'Lucia Di Lammermoor' 1941
4 WAIT TILL YOU SEE HIM deleted from 'Grounds For Marriage' 1951
5 YOU AND THE WALTZ AND I from 'Seven Sweethearts' 1942
6 VOICES OF SPRING 1941
7 ROMANCE from 'The Desert Song' 1953

SIDE TWO

1 TALES FROM THE VIENNA WOODS 1941
2 TOMORROW MEANS ROMANCE from 'The Kissing Bandit' 1948
3 GAY PARISIENNE from 'The Desert Song' 1953
4 SHADOW SONG from 'Dinorah' 1941 'Rio Rita'
5 ONE, TWO THREE PAUSE duet with DRESTE deleted from 'The Vagabond King' 1955
6 A HARP A FIDDLE AND A FLUTE deleted from 'The Vagabond King'
7 SOMEDAY from 'The Vagabond King'



THIS ALBUM IS MADE POSSIBLE THROUGH THE PRIVATE COLLECTION OF 'THE FRIENDS OF KATHRYN GRAYSON'.


KATHRYN GRAYSON
Let There Be Mus

KATHRYN GRAYSON



Side One

1. LET THERE BE MUSIC 1943
2. SPARGI D'AMARO PIANTO (MAD SCENE) from 'LUCIA DI LAMMERMOOR' 1941
3. SEMPRE LIBERA from 'LA TRAVIATA' 1943
4. TAKE A CHANCE ON ROMANCE 1945
5. TIME AFTER TIME 1947
6. THINE ALONE (Hollywood Bowl Concert.) - Duet with MARIO LANZA 1948
7. LOVE IS WHERE YOU FIND IT 1948
8. THEY DIDN'T BELIEVE ME - Duet with MARIO LANZA 1949
9. WHERE THINE THAT SPECIAL FACE 1950

Side Two

1. STOLTA PAURA I'AMOR (LOVE DUET) with MARIO LANZA from 'MADAME BUTTERFLY' 1951
2. THE DESERT SONG - Duet with GORDON MACRAE 1953
3. HI LILLI HI LO 1969
4. BOTH SIDES NOW 1969
5. SCARBOROUGH FAIR - Duet with HOWARD KEEL 1969
6. UN BEL DI VEDREMO from 'MADAME BUTTERFLY' 1969
7. WHAT IS A YOUTH - Duet with DINO DANT'E 1970

Motown CLASSIC Vinyl



THE SUPREMES

I Hear A Symphony

I sat one night last summer in one of the hallowed halls of the entertainment world. I had come to see three young ladies who have reached the peak. The room was crowded, the atmosphere was alive with excitement, people were busy in conversation, in just plain enjoying themselves. A few moments later a phenomenon that I have never experienced before occurred. A sophisticated urbane audience had suddenly become completely enraptured and had fallen in love with these young ladies. I suddenly had the feeling that this room, which moments before had been crowded with others was now only occupied by myself, Diana, Florence, and Mary. Their hold upon me continued until suddenly I realized they had completed their performance and they were leaving the stage. I have seen audiences before unwilling to allow entertainers who have satisfied them get off the stage, but never like this. The crowd that night, I understand, only re-enacted what has occurred many times earlier with the Supremes and has continued to occur since then.

The phenomenon which is the Supremes seems to be boundless. They have flashed across the horizon, these three charmers, and marked themselves indelibly upon the hearts and minds of the world. A permanent part of the entertainment world, the Supremes have thrilled and captivated all audiences, whether in the finer clubs throughout this country and Europe, or on concert tour. Again, as always, the charm, warmth and style, which is synonymous with their name, is here present. Diana Ross, Florence Ballard and Mary Wilson, front and center, take the stage and give us "I Hear A Symphony."

by Scott St. James

SIDE ONE:

STRANGER IN PARADISE
YESTERDAY
I HEAR A SYMPHONY
UNCHAINED MELODY
WITH A SONG IN MY HEART
WITHOUT A SONG

SIDE TWO:

MY WORLD IS EMPTY WITHOUT YOU
A LOVER'S CONCERTO
ANY GIRL IN LOVE
(KNOWS WHAT I'M GOING THROUGH)
WONDERFUL, WONDERFUL
EVERYTHING IS GOOD ABOUT YOU
HE'S ALL I GOT

PRODUCED BY HOLLAND & DOZIER



LAMONT DOZIER—BRIAN HOLLAND—EDDIE HOLLAND

Holland-Dozier-Holland, songwriting and producing team, form a 'behind the scenes' force that has helped skyrocket the Supremes to their position as the top female vocal group in the world.

ORIGINALLY RELEASED 2-18-66

MOTOWN

2805ML



MS 138V1



MS 162V1

THESE ALBUMS AVAILABLE FOR YOUR LISTENING PLEASURE.

Distributed in the United States by MCA Distributing Corporation
©1966 AND TRADEMARK MOTOWN RECORD CORPORATION

Miklós Rózsa Conducts His Great Film Music

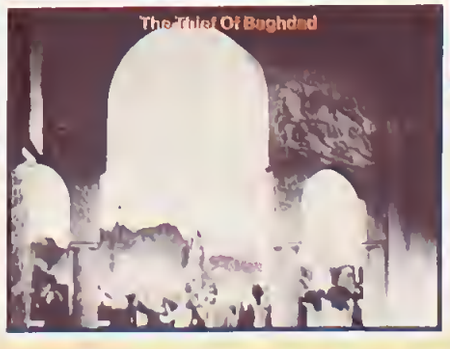
The Royal Philharmonic Orchestra

Deutsche Grammophon

STEREO 2584 013









Miklós Rózsa Conducts His Great Film Music

Deutsche Grammophon

STEREO 2584 013

The Royal Philharmonic Orchestra

Leader: Erich Gruenberg

Conducted by Miklós Rózsa



Side One

The Thief Of Baghdad
1940 A Short Suite
(including "I Want To Be A Sailor")

A Double Life
1948 Prelude

Lost Weekend
1945 The Walk Along Fourth Avenue

A Time To Love And A Time To Die
1958 Love Scene

The Naked City
1948 Pursuit and Epilogue
The Song Of A City



Side Two

Knights Of The Round Table
1953 Suite

Diane
1955 Finale

The Story Of Three Loves
1953 Nocturne and Love Scene

Young Bess
1953 Suite

DETAILED NOTES AND FILM STILLS ARE ENCLOSED

Music Associate: Larry Ashmore
Music Consultant: Christopher Palmer
Recording Engineer: Peter Brown
Recording Producer: Brian Culverhouse
Associate Producer: Gordon Gray
Recorded and Mixed at Abbey Road Studios, London
Synthesizer on 'Lost Weekend' by Electrophon
Stills by courtesy National Film Archive,
Film Review, Miklos Rozsa and Christopher Palmer

Printed in Germany by Neef, Wittingen

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.

HOLLYWOOD SOUNDSTAGE
SCENE 1 | TAKE 414

Jeanette MacDONALD ★ Nelson EDDY

ORIGINAL MOTION PICTURE SOUND TRACK

ROSE MARIE



REGINALD OWEN · ALLAN JONES · JAMES STEWART · ALAN MOWBRAY · GILDA GRAY



JEANETTE MacDONALD

NELSON EDDY

in

"ROSE MARIE"

Rose Marie, originally a musical play produced by Arthur Hammerstein, opened at the Imperial Theatre, New York, September 2, 1924 and closed January 16, 1926, running two years The cast included Mary Ellis, Dennis King, William Kent. It opened in London in 1925 and ran two years there, at the Drury Lane Theatre. The Magador Theatre in Paris first saw "Rose Marie" in 1926 where revivals of it have been produced almost every yeer since.

In 1927 the great musical spread to Berlin, and, simultaneously, Australia At the same time five road companies were operating in America It was one of the greatest successes of the speaking stage.

In 1936 "Rose Marie" was made into a talking picture, one of the outstanding productions of the year

Furthermore, it was filmed almost entirely out-of-doors, in the gorgeous mountain lake setting of the Sierra Nevades, Leke Tahoe.

The Totem pole number "Totem Tom-Tom," was filmed at Emerald Bay, on Leke Tahoe, peopled with more than seven hundred Indians in a setting of towering grotesque totems; the fndiens were brought from reservations and towns within a radius of a 1000 miles of Lake Tahoe. Besides the Piutes and Washoes were Shoshones, Cherokees, Diggers and Newerks.

Herbert Stothart, who with Rudolph Friml, wrote the score, hes written several new numbers for the screen production. He personally conducted the Symphony orchestra in the recordings, additionel lyrics were provided by Gus Kahn.

SYNOPSIS

MARIE DE FLOR, the beautiful and glamorous opera star, is on a successful tour of Canada. While in Montreal, she makes a conquest of the Premier of Canada, for a purpose. Her brother, Jack Flower, her only living relative, is in prison in Canada for perticipating in a hold-up. She hopes to get the Premier to pardon him. During a party for the Canadian officials, Boniface, a half-breed, calls at her apartment and tells her that Jack has escaped prison and killed a "mountie," and that he is hiding in the shack where Boniface's mother lives in the north woods. He has sent the half-breed for money. Marie decides to accompany him to see her brother. She borrows her maid's shabby little bag and coat, and starts out with Boniface

ON arriving at the last outpost of civilization, Marie prepares to buy suitable clothing for the remaining part of the trip. Boniface steals her purse, and the shop-keeper advises her to tell the Northwest Mounted Police about it. She doesn't want to do this, however. She tries to earn some money by singing in a dance hall The habitues of the place don't appreciate her type of singing, however, and she is discouraged. But Sergeant Bruce of the Mounties, who has been sent to capture Flower, recognizes the lovely diva and when she leaves, he follows her

He tells her that he has learned that she has lost her money. He says that her suitcase is at headquarters, and she stops in to get it. He asks her what her name is, and glancing at the initial "R" on the bag, she tells him her name is Rose. He finishes; "Marie de Flor." He gathers the impression that her name is Rose Marie, but that she drops the Rose part for her stage work. He offers to help her get back her purse and takes her to the place where the Indians are staging their dances. Rose Marie manages to see Boniface alone and he gives her back her money and they plan to continue the trip.

MEANWHILE, Bruce, being a very astute young man, wonders why Rose Marie is in this wild country He suddenly realizes that her last name is the Spanish version of Flower, and that she must be the hunted man's sister. He decides to follow her. When Boniface sees that Bruce is following them, he bolts, leaving Rose Marie alone. Bruce takes care of her and they go on together. He finally leaves her, hoping thet she will lead him to her brother They have fallen deeply in love with each other, but he cannot shirk his duty, even though it means that he loses her. She leads him right to her brother, and Flower becomes his prisoner. In vain Rose Marie tries to call Bruce back to her with the Indian Love Call, which he taught her.

MARIE DE FLOR returns to the operatic stage. One night, while singing Tosca, she collapses. She suffers a complete breakdown and seems to have lost all desire to recover Her kindly manager, knowing of her love for Bruce, sends for him. He comes to her, answering the Love Call as she sings it, and together their voices blend in the exquisite melody as he takes her in his arms.

SIDE I

1. Romeo Et Juflette Medley (Music by Gounod)

   Act 1—Capulet's Ball-Chorus
   Recitative-Baritone & Allan Jones
   Waltz-Jeanette MacDonald
   Finale Montage-Chorus
   Act 3—Duels
   Act 4—Potion Scene
   Act 5—Final Duet-Jeanette MacDonald & Allan Jones

2. Pardon Me, Madame. . . . .Jeanette MacDonald & Chorus
3. The Mounties. . . Nelson Eddy and Chorus
4. Dinah. . . . . Jeanette MacDonald
   Some of These Days. . . . . Jeanette MacDonald & Gilda Gray
   Rose Marie . . . . Nelson Eddy

SIDE II

1. Totem Tom-Tom . . . . Robe, Alacorn (Dancers) & Chorus
2. Just For You. . . . Nelson Eddy
3. 3 Blind Mice . . . Jeanette MacDonald
4. Indian Love Call . . Jeanette MacDonald & Nelson Eddy
5. Indian Love Call. . Jeanette MecDonald
7. Tosca-Act IV Finale. . Jeanette MacDonald and Allan Jones
8. Indian Love Call. . Jeanette MacDonald and Nelson Eddy

   Finale

Music & Lyrics Rudolf Friml & Herbert Stothart
Additional lyrics by Oscar Hammerstein & Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young and Harry Akst
"Some of These Days" by Shelton Brooks

Cover Design/Dennis Preato

℗ © HOWARDS INTERNATIONAL 1980

MR KEN
WILLIAMS

DAN SIMON

COME PARTY WITH ME

URN
Records

COME PARTY WITH ME

DAN SIMON

SIDE A

COME PARTY WITH ME
PARTY TIME

MUSIC ARRANGED AND CONDUCTED BY SIR FRANKIE McINTOSH

SIDE B

TAKE ME HOME TONITE
TAKE ME HOME CLUB MIX

MUSICIANS

KEYBOARDS:	FRANKIE McINTOSH
SYNTHESIZERS:	FRANKIE McINTOSH
GUITAR:	GEORGE VICTORY
GUITAR:	MILES McINTOSH
BASS:	MARCELLINO
DRUMS:	FRANKIE McINTOSH & DAN SIMON
DRUMS OVERDUBS:	DAN SIMON
BACKUP VOCALS:	CHARMINE YATES
	KEITH "DESIGNER" PRESCOTT
	GEORGE VICTORY
	DAN SIMON

URN Records

LYRICS:	DONNA WASHINGTON
PRODUCER:	FRANKIE McINTOSH
EXECUTIVE PRODUCER:	URN RECORDS

TAKE ME HOME TONITE COMPOSED BY DAN SIMON & TANNIE PETERS

ENGINEER:	CHARLES DOUGHERTY
MIXING ENGINEER:	JON EVANS

RECORDED AT KRYSTAL SOUNDS STUDIO, BROOKLYN, NY

SUPPORTING CAST

GLENFORD "AZARA" CHARLES	"PING" PETERS
SHARON CHARLES	TANNIE PETERS
LEVI FORDE	NEOLA SCOTT
ERROL "SIAH" ISSACS	JOYCE OUAMINA
ROBERT MORRIS	RICARDO OUAMMIE
DENNIS NANTON	HAMMY REID
ERROL PAYNTER	YOLANDE RICHARDSON
JOE McKIE	LENNOX SIMON

Cover Design: DENNIS NANTON

To Mr. Frankie McIntosh, thanks for your tremendous contribution, care and professionalism that you demonstrated on this project.

My special thanks to all those who have helped to make this project become a reality; to my fans and all DJ's, thanks for your support.

May God bless you.

Love,

DAN

Distributed in USA by W. B. Records
1455 Fulton Street
Brooklyn, NY 11216
Tel.: (718) 773-4551

For bookings in USA - Call (718) 922-4500, (718) 629-2925, (718)625-7251

For bookings in the Caribbean call Douglas De Freitas
BDS Recording Studio, St. Vincent, W.I.
Tel.: 71065

ZERELDA'S FASHIONS
Contractors & Manufacturers

828 Utica Ave.
Brooklyn, NY 11203

Neola Scott
718-462-1325

SQUARE DEAL
Shippers & Movers, Inc.
925 Utica Ave.,Brooklyn, N.Y. 11203 (Bet. Snyder & Church Aves.)
Tel. 718-498-1444
We Ship to
The Caribbean * Central & South America * Rest of the World
LAND * SEA * AIR
"We Ship More for Less"

BIR INC.

SERVING BROOKLYN
QUEENS, BRONX
LONG ISLAND & FLORIDA

BETTER IMAGE REALTY, INC.
803 UTICA AVENUE
BROOKLYN, NEW YORK 11203
718-922-4500
Donna Washington
LICENSED REAL ESTATE BROOKER

For All Legal Needs
Contact The Legal Office Of
LENNOX J. SIMON, Esq.
242 East 92nd St., Brooklyn, N.Y. 11212, Suite 2
New York: 718-922-2143 Washington: 202-269-1587
Specializing In Areas Of
"Consular Immigration And International Law

SPECIAL THANKS AND PRAISE TO THE MOST HIGH FOR HIS SUPPORT, STRENGTH, GUIDANCE AND FOR MAKING ALL POSSIBLE ONCE AGAIN.

1991 PUBLISHED BY URN RECORDS B.M.I.

1991 UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

THE PONY EXPRESS STEREO REBEL-SLP-1513



THE PONY EXPRESS

REBEL-SLP-1513



JIM ARTHUR



STEVE BARNES



TOM EADES



PHIL ROE

In January of 1972 three resident physicians and a law student joined to form a contemporary bluegrass ensemble, encompassing the musical experience, rearing, and down-home qualities of each individual in the group. Molded from the hills of Kentucky, mountains and plains of Georgia, and the delta land of Tennessee, the PONY EXPRESS has come from back-porch pickin'-and-singin' to their own interpretation of bluegrass music. Their first album brings together a blend of oldtime up-the-hollow pickin' and contemporary expression as diversified as the writing styles of Grandpa Jones and Jerry Jeff Walker.

Through a true feeling for bluegrass music and their own inventiveness, tempered by the recorded style of many bluegrass greats, PONY EXPRESS seeks a unique interpretation of traditional bluegrass.

SIDE 1

1. AMAZING GRACE (arr. BARNES & ARTHUR)/CLINCH MOUNTAIN BACKSTEP (RUBY RAKES) (2:48)
   ERR PUBLISHING CO. B.M.I./LOIS PUBLISHING CO. B.M.I.
2. SONG OF THE WILDWOOD (BOB Mc DILL) GOLD DUST INC. (3:28)
   JIM ARTHUR-LEAD VOCAL
3. GYPSY SONG MAN (JERRY JEFF WALKER) COTILLION DANIEL B.M.I. (1:58)
   JIM ARTHUR-LEAD VOCAL
4. RAISED BY THE RAILROAD LINE (PAUL CRAFT) GLAZER PUBLISHING CO. B.M.I. (3:28)
   TOM EADES-LEAD VOCAL
5. LONELY INDIAN (arr. BARNES & ARTHUR) (1:45)
   ZAP PUBLISHING CO. B.M.I.
6. RAININ' HERE THIS MORNING (GRANDPA JONES) (3:14)
   STEVE BARNES-LEAD VOCAL

PERSONNEL

Jim Arthur	5 String Banjo/Lead Guitar
Steve Barnes	Mandolin/Lead Guitar
Tom Eades	Acoustic Bass
Phil Roe	Rhythm Guitar

SPECIAL THANKS TO.

Charlie Lawing/Bass Guitar,
Courtesy of Strings 'N Things
Coopertown, Memphis, Tennessee

℗ 1972 REBEL RECORDING CO INC.

CREDITS

Produced by:	Shoaf and Scherer Memphis, Tennessee
Recorded at:	Pepper & Tanner Memphis, Tennessee
Engineer:	King Brumley
Cover Photo.	THOS
Liner Photos:	Scherer
Recorded:	August,1972

SIDE 2

1. SAILING, SAILING (PAUL CRAFT) JACK MUSIC INC. (1:52)
   TOM EADES - LEAD VOCAL
2. STUART'S REEL (BARNES & ARTHUR) (1:47)
   ZAP PUBLISHING CO. B.M.I.
3. MR. BOJANGLES (JERRY JEFF WALKER) COTILLION DANIEL B.M.I (4:42)
   JIM ARTHUR - LEAD VOCAL
4. TEARDROPS KISS THE MOANING DEW (PAUL CRAFT) ROCKY TOP B.M.I. (1:53)
   PHIL ROE - LEAD VOCAL
5. COO - COO (RONNIE BUCKE) ZAP PUBLISHING CO. B.M.I. (2:11)
   PNIL ROE - LEAD VOCAL
6. HOBO'S LULLABY (GOEBEL REEVES) SANGA MUSIC B.M.I. (4:10)
   TOM EADES - LEAD VOCAL

ADDITIONAL ALBUMS AVAILABLE



REBEL-SLP-1507



REBEL-SLP-1508



REBEL-SLP-1509



REBEL-SLP-1510



REBEL SLP-1511

RECORD MFGD. IN U.S.A.

FOR A FREE COMPLETE CATALOGUE WRITE REBEL RECORDING CO., P.O. BOX 246 MT. RAINIER, MD. 20822-U.S.A.

PRINTED IN CANADA

Julio Jaramillo

ESCANDALO

NUVOX
LPV 104



Julio Jaramillo

NUVOX

104

ESCANDALO

JULIO JARAMILLO,
joven cantante Ecuatoriano, con su voz de
suaves modulaciones y su personal estilo, ho sabido colar hondo
en los públicos de toda América,
omontes de lo concián popular, sentido y
romántico.

Este Lang-Playing titulodo ESCANDALO contiene las canciones más famosos que han sido popularizados par el excelente ortista JULIO JARAMILLO.

JULIO JARAMILLO ho estodo en primer lugor en los *hits-parade* de los más importantes países de centro y surómerico. Ahora con este Long-Ploying "Escándolo" se presento al público neayorkino con una selección preciosa de melodíos escogidas. Na hoy que vaticinor que JULIO JARAMILLO se convertiró en el fovorito del público hispono en New York.

LADO 1

1 - ESCANDALO
2 - NAVIDAD
3 - DESANDANDO
4 - A MI MADRE
5 - TODO ACABO
6 - PASADO

LADO 2

1 - CARNAVAL EN MI ALMA
2 - AMOR ETERNO
3 - AMIGOS Y MUJERES
4 - TU TORMENTO
5 - PASION DE AMOR
6 - ESTARE A TU LADO

DISTRIBUIDO POR

REMO RECORDS CORP.

664 10th AVENUE • NEW YORK, N. Y. 10036 • Teléfono: LT. 1-9083

the GOSPEL HOUR †

Inspirational Favorites

VOL 1

DR. OLIVER B. GREENE
SPEAKER AND DIRECTOR

SELECTED HYMNS FROM THE GOSPEL HOUR PROGRAMS
A Bible Teaching Ministry Broadcast Daily Throughout America

FAVORITE HYMNS
from
THE GOSPEL HOUR

AS HEARD DAILY, FROM COAST TO COAST, ON ONE OF AMERICA'S FOREMOST BIBLE TEACHING RADIO PROGRAMS, "THE GOSPEL HOUR".

Tell Me The Story Of Jesus — is one of the most listened-to Hymns of our day. For more than twenty-five years, it has been broadcast seven days per week, introducing The Gospel Hour Programs. This is truly one of the unique Ministries of our generation, whereby Dr. Oliver B. Greene has been sending forth Bible-Teaching Messages, reaching into each of our United States and neighboring Countries. The effectiveness of this enormous Radio Ministry has resulted in constant demands for Bible-Centered Literature, Commentary and In-Person Evangelistic Meetings.

God has enabled Evangelist Greene to meet these needs and has honored this ministry with the salvation of a countless number of souls.

Tell Me The Story Of Jesus — is the introductory selection to this group of your favorites, as recorded by our Gospel Hour Musicians.

Rev. Ralph McGilvra, Soloist Mrs. Georgia Horne, Pianist James A. Martin, Organist

Duets by Ralph McGilvra and Georgia Horne

SIDE ONE

TELL ME THE STORY OF JESUS
TEN THOUSAND ANGELS
SURELY GOODNESS AND MERCY
HONEY IN THE ROCK
JESUS CAN
I'M NOT ALONE

SIDE TWO

SHALL I TURN BACK?
LIVING FOR JESUS
O WHAT JOY — HE LIFTED ME
HE GIVETH MORE GRACE
IT'S NOT AN EASY ROAD
IT MAY BE TODAY
CHRIST IS ALL

Additional copies of this record can be secured by addressing your request to The Gospel Hour, Inc. P.O. Box 2024 Greenville, South Carolina

ELMER BIRD



BUMBLE BEE WALTZ



ANDREW JACKSON BIRD

It's no secret that many of the great fiddlers and banjo players of the past never got to record their music that many of them never had the luck to encounter the dedicated agents of the Library of Congress who roamed the hills, nor the brash, fast-talking brokers from Columbia and Victor who wanted to make commercial records. This seems especially true in the mountains of West Virginia and eastern Kentucky, where travel was difficult and self-reliance a way of life. Here tales abound of legendary musicians who were content to preserve their music the old-fashioned way—passing it on to a select few who could respect it and honor it. This album reflects this process. It is a tribute to one such group of musicians: the Bird family, from Putnam County West Virginia, a family that, about the turn of the century, founded a musical dynasty that endures to this day.

Celebrating the music of the Bird family are two artists who literally need no introduction to lovers of traditional music: John Hartford and Elmer Bird. John and Elmer met in 1976 at the Skyline Bluegrass Festival in West Virginia, and found they had a mutual interest in old-time banjo playing and fiddle tunes. John saw in Elmer one of the best clawhammer banjo players he had heard, and Elmer saw in John a nationally known singer and songwriter who had the courage to develop a one-man show and begin to explore his own musical roots. The two began to perform some together, and found they had a number of things in common: both had learned their music at the hands of fine old-time fiddlers, John in Missouri and Illinois, Elmer in West Virginia; both had entered commercial music through playing bluegrass; both were successful and influential musical innovators, but with a keen respect for the older nineteenth century musics that fed and nurtured the newer styles. This project came about as John began to listen more and more to the tunes and tales Elmer had about his father, uncles, and cousins back in the rugged hills of western West Virginia. Soon, with John playing the fiddle and Elmer the clawhammer banjo, the two were resurrecting more and more of the old tunes Elmer's folks had played, working out not only the melodies, but the exact style that Elmer's uncles and father had used.

Andrew Jackson Bird (1892-1978), Elmer's father, was the youngest boy in a family of eleven, and learned a lot of his music from two older brothers, Winfred (1887-1953) and John (1889-1971). As they struggled to eke out a living on their rocky farm, Winfred and John whiled away their lonely nights playing old fiddle and banjo tunes that they learned from an old mountain man named Daner Bowles, who lived at the head of Turkey Creek, and provided the boys with musical instruments as well as an amazing repertory of tunes. Sometime before the turn of the century, Bowles sold to Winfred an odd hide-head banjo with a birds-eye maple neck, and as Winfred went out to work in the fields, his six-year old brother Andy would take it and try to play the songs he had heard at the music parties at the Bird homestead. By 1910 Andrew was able to join his brothers as they played for local dances and gatherings, and soon he inherited the birds-eye banjo, and was playing on it unusual tunes like *Bumble Bee Waltz*. A generation later he passed the banjo on to his own son, Elmer, born in 1920, and as Elmer's interest in his family's old music rekindled in recent years, he had the instrument restored and began using it on his stage shows. "It doesn't like modern tunes like *Rocky Top*," jokes Elmer. "It plays them a mite poorly. The older tunes, they sound fine, though."

The Bird family was fierce about preserving the old styles and the old techniques, and repeatedly cautioned their younger members, "Now this is the way Daner Bowles played it." Daner, who probably died about 1925, represented a fiddling style that was fixed about the time of the Civil War, and in preserving Daner's style, Elmer is hanging on to over a hundred years of musical tradition.

Because of this, John and Elmer have not tried to slick up or rearrange or modernize these tunes. On the contrary, they have spent long hours trying to reconstruct exactly the way John Bird and Andrew Bird and George Bird and Winfred Bird played the tunes in the mountains of West Virginia sixty years ago. The results speak for themselves—and prove that the tunes remain strong and appealing to generations removed both in time and space from the rugged hills that gave them birth.

More information about the Bird family, and notes on the specific songs are found on the enclosed flyer

—Charles Wolfe

BUMBLE BEE WALTZ
Produced by John Hartford
Arrangements by Elmer Bird
Mixed at The Cowboy Arms Hotel and Recording Spa, Nashville, Tennessee
Elmer Bird: Banjo
John Hartford: Fiddle
Cover photo by Michael S. Hall

SIDE ONE: Jimmy Johnson Bring the Jug Around the Hill • Little Methodist • Madge • Birdie • Sandy River Belle

SIDE TWO: Wild Goose • Hey, Hey, the Fun's All Over • Southern Gal • Bumble Bee Waltz • Cabin Creek

℗ © 1985 JOHN HARTFORD MUSIC BMI

Thanks to: Beulah Bird, John and Marie Hartford, George Bird, John Bird, Winfred Bird, Dr. Charles Wolfe, Ed Morris, Mark and Yolanda Howard, Creed Bird, Gene and Nancy Dickinson, Clela and Virgil Alfery, Lily May Ledford, the Putnam County Pickers, Dave Morris, Early Vermillion, and especially to my dad.

Hurricane Records
ROUTE 2 • BOX 130
HURRICANE
WEST VIRGINIA 25526

Anyone wanting to understand the repertoire of West Virginia's Bird family must start with some of the sense in which the various members saw their music. All were versatile musicians, and even John's brother Addison Bird, who did not play an instrument, was a legendary buck dancer who could do a back-step dance that actually tapped out the melody on the floor. But generally John emerged as the fiddler in the family, and Winfred and Andrew as the banjoists. As late as the 1920's, guitar players were still scarce in that part of the country, and for many of the dances held at Uncle John's or Andrew's house, the fiddle and banjo made up the string band. Young Elmer soon became a frequent visitor at his Uncle John's house. "We'd go over there every Saturday night after we finished work, and we'd play all night Saturday night, maybe sleep a little bit about daylight, get up and play all day Sunday, and then I'd walk the two and a half or three miles back over the hill to home." John's boy George also listened to the old tunes, and by the mid-1930's had joined his father and cousin Elmer in a regular string band that took in the local fiddling contests, square dances, auctions, and lodge hall parties: they were known simply as The Bird Brothers, or The Bird Boys.

By 1927 and 1928 modern technology was making its way into the hills, and the Birds would join neighbors from four miles around in walking up to the top of a high ridge at the Thornton place; there they would hook up a battery-powered radio and listen to The Grand Ole Opry from Nashville. They also listened to Andrew's new-fashioned talking machine, to phonograph records by banjo players like Uncle Dave Macon and fiddlers like fellow West Virginian Clark Kessinger. Uncle John didn't really think too much of Kessinger, though; "He jiggles the bow too much," he told Elmer. "He's too *modern*." And in fact, none of the older Birds cared much for modern things, nor did they care much for travel; few ventured far afield of their own county, and when Elmer and cousin George journeyed some miles down the country to seek work on an Ashland radio station, "My dad and uncles felt like we had left the world."

The tunes on this album represent a fair cross section of the ones Elmer remembers most vividly, and the ones he feels were most important to his family. ***Jimmy Johnson Bring the Jug Around the Hill*** features Elmer singing a few stray lyrics that his uncles would sing, probably to help new musicians get the shape of the tune. The tune seems reasonably well known to West Virginia fiddlers, appearing in the repertoires of Burl Hammons and Melvin Wine, and having been collected in the state since 1947. ***Little Methodist***, by contrast, is not very well known; "Uncle John and Dad both played this," recalls Elmer. "Especially Dad. It seemed to be a better banjo tune than a fiddle tune." ***Madge*** was featured by Elmer's first cousin, George, with whom Elmer made his first foray into commercial music in the late 1930's; the two of them played for a time with recording star Asa Martin over Ashland, Kentucky radio. George was a devotee of Uncle Dave Macon, and "Madge" shows this; Uncle Dave recorded and performed the song under the title "Just Tell Them That You Saw Me," and the Weaver Brothers and Elviry made it popular anew when they featured it in the 1939 film "Grand Ole Opry." It was actually written in 1895 by a man named Paul Dreiser, author of "My Gal Sal," minstrel show performer, and brother of novelist Theodore Dreiser.

Birdie is probably the best-known tune here, having been recorded numerous times in the 1920's by West Virginia fiddlers: The Tweedy Brothers, the McClung Brothers, the Kessinger Brothers, Jess Johnson, and others. The tune seems to have originated in West Virginia, and was popular with Ed Haley and J.P. Fraley in more recent times; it appears to be based on an 1870 song by Charles A. White, "Put Me in My Little Bed." White was a Bostonian who wrote songs for minstrel groups such as the Georgia Minstrels. ***Sandy River Belle*** is also fairly well known, especially in Virginia, where it was recorded by The Blue Ridge Highballers in the 1920's and continues to be a favorite of Blue Ridge musicians; some West Virginia fiddlers know the tune as "Stoney Ridge Stomp." This was one of Uncle John's "contest tunes" that he used to win local fiddling contests—along with "Cabin Creek" and "Birdie." "Uncle John ran an even, long-stroke bow when he was playing," recalls Elmer, "and when he did 'Sandy River Belle' it looked like that bow was on an endless belt that just flowed."

Wild Goose is another rare one; "Uncle John and Dad both played this, and Uncle Winfred played it some, and that's the only people I've heard play it," notes Elmer. Kentucky fiddlers play a tune called "Wild Goose Chase," but it doesn't seem related to this. ***Hey, Hey, the Fun's All Over*** is another West Virginia favorite, having been recorded in 1927 both by the McClung Brothers (from the Beckley area) and the Williamson Brothers (from Logan county), and featured by the popular radio band, Uncle Henry's Kentucky Mountaineers. Well-known Kentucky fiddler J.P. Fraley does a more sedate version on his Rounder album. ***Southern Gal*** is another of cousin George's songs, one which John Hartford has traced, in print form, back to 19th century riverboat minstrels. ***Bumble Bee Waltz*** was "mainly my dad's tune; in fact, it was one of the first numbers I remember hearing my dad play, back when I was 4 or 5 years old," says Elmer. "It was the only tune my dad picked much on. He used the thumb and two fingers; he did a little other with two fingers, but most of the time he played clawhammer. The family didn't play many waltzes." In his travels, Elmer has never heard any other versions of this tune, nor does it appear in any West Virginia collections. ***Cabin Creek*** was "one of Uncle John's better tunes." Elmer remembers that his uncle Addison Bird, the family's great dancer, used to dance this at family gatherings. "He'd dance real lightly, doing what he called a 'double shuffle,' and his feet would stay real close to the floor, and they just did the tune. You could cut off the music, and still tell what tune he was dancing." There was a place called Cabin Creek, a coal mining town up above Charleston, and Elmer thinks the song originated there; he also thinks Uncle John learned it from Daner Bowles. A couple of versions of the song (a banjo piece and an unaccompanied vocal) exist in the West Virginia University archives. *Charles Wolfe*

Hurricane Records
ROUTE 2 • BOX 130
HURRICANE
WEST VIRGINIA 25526

TOUCH



LETHAL

This Side
BAD GAS
LOVING CAN'T DONE
MIND YO PICKNEE

TOUCH

Other Side
KANGAROOO
NO!!
SEX WORLD
PRETENSE

LETHAL

Godfrey - Guitar and Vocals
Willis - Keyboards & Brass Synthesis
Bryan - Drums and KeyBoards
Julius - KeyBoards
Jill - Back Vocals
Rap - Francis (Fa Fa) Sealey

All songs Written by Jill and Arranged by Willis and TOUCH.

Executive Producer: Carlos James and Junior Bacchus
Recording Engineers: Frank Agarrat, Tom Gonsalez and Cleve Scott
Jacket Design: Bryan and Jules
Typeset: QUIK-PRINT (St. Vincent) Ltd.
Photo: Tony da Silva
Mixed and Recorded: Blue Wave Recording Studio

More Often, More Places!
liat
The Caribbean Airline
now serving 27 destinations

P. H. VEIBA & CO. LTD.
We set the standard by which the others are judged.

SVG General Services Ltd.
We sell anything for your vehicles.
Phone us: 809 457 1589

WILLIAMS ELECTRONIC SERVICE
For reliable service in PA systems and Lighting, Car Stereo equipment, Alarm System for Cars, Home and Business, Houses, TV and Video repairs, Contact us at Halifax Street in Reliance Pharmacy Building 457 1976 or Campden Park 457 1333.

STANDARD SHIPPERS
718-462-1133

NITE LIFE
Party Centre of SVG

TUNE INTO NBC RADIO 705
FEATURING
Bernard John, Glen Jackson
Maxian Harry, Colin Cunningham
Nina Maloney, Pamela Barbour
Rake King, Paul Lowthans
Jimmy Francois, Andrew Charles

BOOKINGS/RECORD DISTRIBUTION
JULIUS WILLIAMS Tel. 457-1976 SVG
STANDARD SHIPPERS INC. Tel. 718-462-1133

TOUCH COMMUNITY SERVICE
Frenches Touch (Football team)
Touch Fire Strikers (Football team)
Touch Colts (Cricket team)
Touch Stubbs Area Cricket
Touch Strikers (Netball team)
Falcon Touch (Netball team)

FC 442
STEREO

festival
CLASSIQUE

Igor STRAVINSKI

L'HISTOIRE DU SOLDAT

Texte de RAMUZ, avec Madeleine MILHAUD, Récitant
Jean-Pierre AUMONT, le Soldat - Martial SINGHER, le Diable

VANGUARD
Cardinal Series

Ensemble Instrumental dirigé par
Leopold STOKOWSKI



festival
CLASSIQUE
VANGUARD
Cardinal Series

FC 442 (T)

L'HISTOIRE DU SOLDAT

«lue, jouée et dansée»

Texte de RAMUZ
Musique de STRAVINSKI
avec Madeleine MILHAUD, récitant
Jean-Pierre AUMONT, le Soldat
Martial SINGHER, le Diable

Ensemble Instrumental *
dirigé par Léopold STOKOWSKI

*Gérald Tarock : violon Charles Russo : clarinette. Theodore Weis : trompette
Julius Levine : contrebasse. Loren Glickman : basson
John Shallow : trombone Raymond Desroches : percussion.

Face 1 - Acte I

1. Marche du Soldat - Petits airs au bord du ruisseau
2. Pastorale

Face 2 - Acte II

1. Marche du soldat - Airs de marche
Marche royale - Petit concert
2. Tango - Valse - Ragtime
Danse du diable - Petit choral (nuptial)
Chant du diable - Grand choral
Marche triomphale du diable

PHOTOS : PROPART - X

GRAVURE UNIVERSELLE
Enregistrement d'origine stéréophonique
VANGUARD P 1977

J.-S. BACH
CHEFS D'OEUVRE POUR ORGUE
Pastorale - Chorals du Petit Livre d'Orgue - Prelude et Fugue en ut
André MARCHAL aux Grandes Orgues du Grossmunster Zurich
FC 401 Cassette FCK 4001

BEETHOVEN
SYMPHONIE N° 6 EN FA MAJEUR, OP 68 « PASTORALE »
Orchestre National de la R T F
Direction Paul KLETZKI
FC 402 Cassette FCK 4002

BEETHOVEN
SONATES Op 13 en ut mineur « Pathétique » - Op 49 n° 1 en sol mineur - Op 53 en ut majeur « Aurore »
Lili KRAUS piano
FC 403 - Cassette ECK 4003

BLREIDZ
SYMPHONIE FANTASTIQUE
Orchestre Symphonique de la N D R Hambourg
Direction Pierre MONTEUX
FC 404 Cassette FCK 4004

BRAHMS
SYMPHONIE N° 4 - OUVERTURE TRAGIQUE
Orchestre Symphonique de la Radio Bavaroise Munich
Direction Carl SCHURICHT
FC 405 - Cassette ECK 4005

BRUCKNER
SYMPHONIE N° 3 EN RE MINEUR
Radio-Symphonie Orchester Berlin
Direction Lorin MAAZEL
FC 406 - Cassette FCK 4006

CHOPIN
Polonaise en la bémol majeur - Impromptu en sol bémol majeur - Nocturne en fa majeur - Valse en la bemol majeur Ballade en sol mineur - Mazurka en ut diese mineur - Scherzo en ut diese mineur
Philippe ENTREMONT piano
FC 407 - Cassette FCK 4007

DEBUSSY
LA MER NOCTURNES
Orchestre National de l'O R T F
Direction Charles MUNCH
FC 408 Cassette FCK 4008

DVORAK
SYMPHONIE N° 9 EN MI MINEUR « Du Nouveau Monde »
Orchestre « Tonhalle » de Zurich
Direction Josef KRIPS
FC 409 Cassette FCK 4009

BIZET
L'ARLESIENNE Suites n° 1 et 2
Orchestre National de l'Opéra de Monte-Carlo
Direction Igor MARKEVITCH
FC 410 - Cassette FCK 4010

FRANCK
SYMPHONIE EN RE MINEUR
Orchestre Philharmonique de Rotterdam
Direction Charles MUNCH
FC 411 - Cassette FCK 4011

GERSHWIN
RHAPSODY IN BLUE - CONCERTO EN FA VARIATIONS SUR « I Got Rhythm »
Philippe ENTREMONT ET Sondra BIANCA, pianos
The Concert Hall Symphony Orchestra
Direction Walter GOEHR
FC 412 - Cassette FCK 4012

HAENDEL
WATER MUSIC
Orchestre de la Résidence de La Haye
Direction Pierre BOULEZ
FC 413 - Cassette FCK 4013

HAYDN
SYMPHONIES N° 92 en sol majeur « Oxford » et N° 103 en mi bémol majeur « Roulement de timbales »
Radio-Symphonie-Orchester Berlin
Direction Lorin MAAZEL
FC 414 - Cassette FCK 4014

LALO
SYMPHONIE ESPAGNOLE en re mineur, Op 21 - NAMOUNA
Christian FERRAS violon
Orchestre National de l'Opéra de Monte-Carlo
Direction René KLOPFENSTEIN
FC 415 - Cassette FCK 4015

LISZT
LES PRELUDES MEPHISTO-VAESE - ORPHEE MAZEPPA
Orchestre National de l'Opéra de Monte-Carlo
Direction Paul PARAY
FC 416 - Cassette ECK 4016

LISZT
CONCERTO DE PIANO N° 1 en mi bémol majeur - CONCERTO DE PIANO N° 2 en la majeur
Nikita MAGALOFF, piano
Orchestre de Radio Zurich
Direction Serge BAUOO
FC 417 - Cassette FCK 4017

MAHLER
SYMPHONIE N° 4 EN SOL MAJEUR
Heather HARPER, soprano
Radio-Symphonie Orchester Berlin
Direction Lorin MAAZEL
FC 418 Cassette FCK 4018

MENDELSSOHN
Symphonie n° 4 « Italienne »
SCHUBERT Trois Ouvertures
Japan Philharmonic Symphony Orchestra
Direction Igor MARKEVITCH
FC 419 - Cassette FCK 4019

MOZART
SYMPHONIES N° 40 en sol mineur - N° 36 en ut majeur « Linz »
Orchestre du Théatre National de l'Opéra de Paris
Direction Carl SCHURICHT
FC 420 - Cassette FCK 4020

MOZART
Requiem
WIENER KAMMERCHOR
Orchestre de l'Opéra de Vienne
Direction Pierre COLOMBO
FC 421 - Cassette ECK 4021

MOZART
CONCERTO POUR FLUTE, HARPE ET ORCHESTRE EN UT MAJEUR - CONCERTO POUR FLUTE ET ORCHESTRE N° 2 EN RE MAJEUR
Christian LARDE, flûte - Marie-Claude JAMET, harpe
Orchestre de Chambre Paul Kuentz
FC 422 - Cassette FCK 4022

MOZART
CONCERTO DE PIANO N° 9 EN MI BEMOL MAJEUR - SONATE EN LA MAJEUR avec la « MARCHE TURQUE »
Lili KRAUS, piano
Orchestre de l'Opéra de Vienne
Direction Victor DESARZENS
FC 423 - Cassette FCK 4023

RACHMANINOV
Concerto de piano n° 2 en ut mineur
FRANCK
Variations Symphoniques
Philippe ENTREMONT, piano
Orchestre Philharmonique Néerlandais
Directions Walter GOEHR et Carl BAMBERGER
FC 424 - Cassette FCK 4024

RAVEL
Valses nobles et sentimentales - Alborada del Gracioso - Rolero - Pavane pour una infante defunte
Orchestre National de l'O R T F
Direction Maurice LE ROUX
FC 425 Cassette FCK 4025

RIMSKY-KORSAKOV
SCHEHERAZADE, Op 35
Lorand FENYVES, violon solo
Orchestra du Festival de Vienna
Direction Willem VAN OTTERLOO
FC 426 Cassette FCK 4026

SCHUBERT
SYMPHONIE N° 9 EN UT MAJEUR
Orchestre Symphonique SDR, Stuttgart
Direction Carl SCHURICHT
FC 427 Cassette FCK 4027

SCHUMANN
CONCERTO DE PIANO en la mineur, Op 54
WEBER
KONZERTSTUCK
Lili KRAUS, piano
Orchestre de l'Opéra de Vienne
Direction Victor DESARZENS
FC 428 - Cassette FCK 4028

JOHANN STRAUSS
Le Beau Danube Bleu - Tipferl-Polka - Ouverture de « La Chauve-Souris » - Valse de l'Empereur - Marche du « Baron Tzigane » - Ouverture du « Waldmeister »
Orchestre du Festival de Vienne
Direction Josef KRIPS
FC 429 - Cassette ECK 4029

STRAVINSKY
LE SACRE DU PRINTEMPS - QUATRE ETUDES POUR ORCHESTRE
Orchestre National de la R T F
Direction Pierre BOULEZ
FC 430 - Cassette FCK 4030

STRAVINSKY
L'OISEAU DE FEU
Orchestre National de l'O R T F
Direction Lorin MAAZEL
FC 431 - Cassette FCK 4031

TCHAIKOVSKI
SYMPHONIE N° 6 EN SI MINEUR « Pathétique »
Orchestre « Tonhalle » de Zurich
Direction Josef KRIPS
FC 432 - Cassette FCK 4032

TCHAIKOVSKI
LA BELLE AU BOIS DORMANT
Radio-Symphonie Orchester Berlin
Direction Lorin MAAZEL
FC 433 - Cassette FCK 4033

TCHAIKOVSKI
CONCERTO DE PIANO N° 1
CHOPIN
KRAKOWIAK
Nikita MAGALOFF, piano
Orchestre de la Résidence de La Haye
Direction Willem VAN OTTERLOO
FC 434 - Cassette FCK 4034

WAGNER
TRISTAN ET YSEULT - LE VAISSEAU FANTOME - TANNHAUSER
Orchestre Symphonique de la N D R Hambourg
Direction Pierre MONTEUX
FC 435 - Cassette FCK 4035

PIERRE COCHEREAU
Recital d'Orgues aux Grandes Orgues de Notre-Dame de Paris
FC 436 Cassette FCK 4036

DEBUSSY
IBERIA
ALBENIZ
IBERIA
Orchestre National de l'O R T E
Direction Charles MUNCH
FC 437 - Cassette FCK 4037

BARTOK
CONCERTO DE PIANO N° 3
PROKOFIEV
CONCERTO DE PIANO N° 3
Claudia HELFFER, piano
Orchestre National de l'Opera de Monte-Carlo
Direction Bruno MAOERNA
FC 438 - Cassette FCK 4038

FESTIVAL DE MUSIQUE RUSSE
RIMSKI-KORSAKOV La Grande Paque Russe - Le Coq d'or
BORODINE Dans les Steppes de l'Asie Centrale
MOUSSORGSKI Khovanstchina
Orchestre National de l'O R T E
Direction Charles MUNCH
FC 439 - Cassette FCK 4039

DUKAS
L'APPRENTI SORCIER
RAVEL
LA VALSE
CHABRIER
ESPANA SUITE PASTORALE
Orchestre National de l'Opéra de Monte-Carlo
Direction Paul PARAY
FC 440 Cassette FCK 4040

LILI BOULANGER
FAUST ET HELENE POUR LES FUNERAILLES D'UN SOLDAT
Solistes, Chœurs et Orchestre National de l'Opéra de Monte-Carlo
Direction Igor MARKEVITCH
FC 441 - Cassette FCK 4041

STRAVINSKY
L'HISTOIRE DU SOLDAT
Ensemble instrumental
dirigé par
Léopold STOKOWSKI
FC 442 Cassette FCK 4042

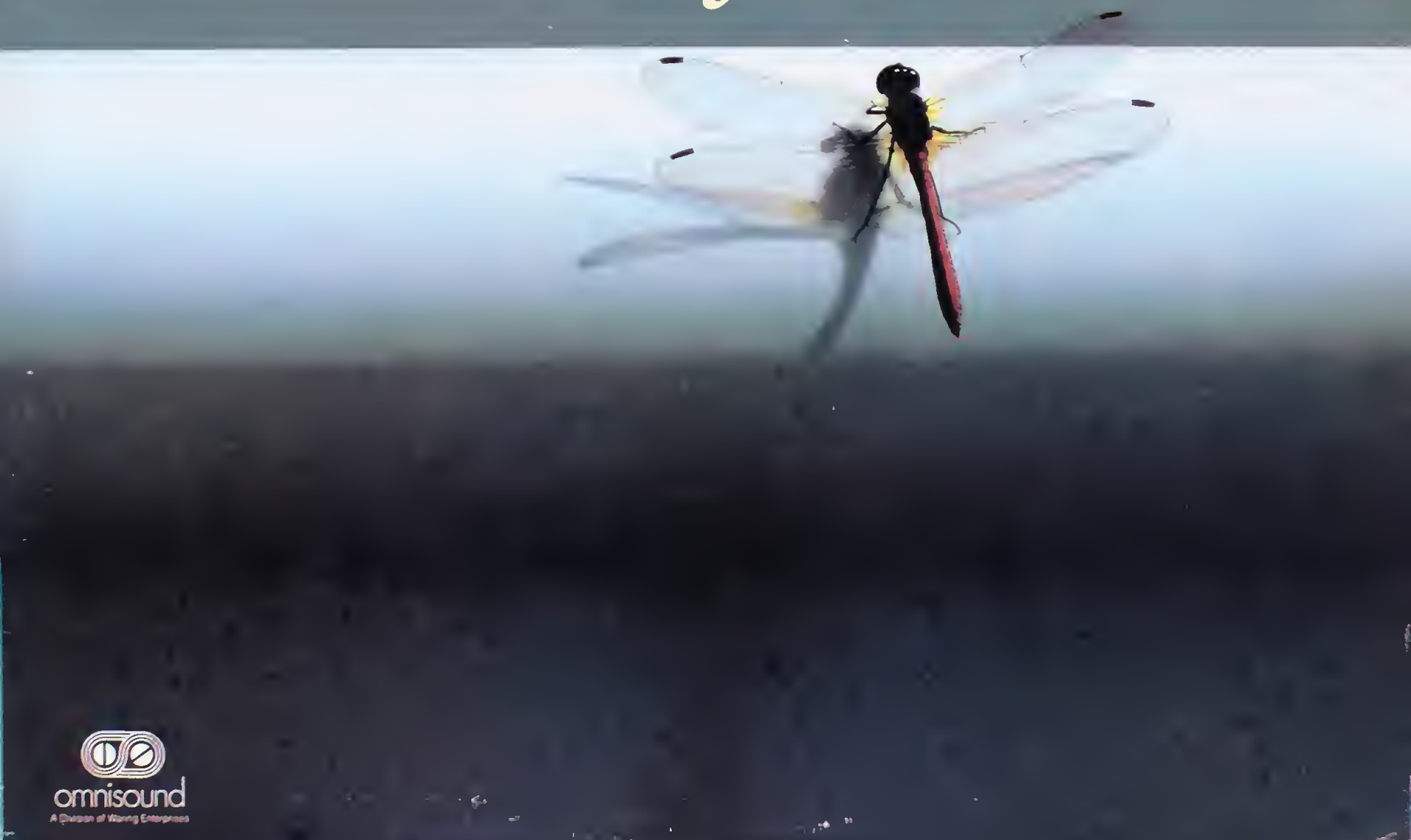
DISTRIBUTION EXCLUSIVE MUSIDISC EUROPE

DILLARD et Cie. Imp. Paris Imprimé en France

A DIGITAL RECORDING

John Coates, Jr.

Tokyo Concert



omnisound

Side One

1. WILLOW WEEP FOR ME 8:05
(Ann Ronell)

2. SUPPLICATION 6:00
(John Coates, Jr.)

3. ENCOURAGEMENT 7:05
(John Coates, Jr.)

Side Two

1. DOXY 6:05
(Sonny Rollins)

2. NAMELESS 8:40
(John Coates, Jr.)

3. DEFUNE 7:45
(Pronounced: Deh-Foo-Neh)
(Kagetsu Katsuta - Hasao Sugiyama)

JOHN COATES, JR.
solo piano

Recorded November 28; 1979
at Seibu Theater, Tokyo, Japan

Producer: Yoshio inomata, Kiyoshi Koyama
Assistant Producer: Hiroshi Mitsuka
Recording Engineer: Suenori Fukui
Cutting Engineer: Tohru Kotetsu
Album Design: Heyqiow Kobayashi
Front Cover Photograph: Tadayuki Naitoh
Back Cover Photograph: Shigeru Uchiyama/Swing Journal

Special thanks to Matsushita Electric Industrial Co., Ltd.
Jun-ichi Itoh/Seibu Theater Producer
Hiromichi Hayashi/Van Planning, Inc.

Digital Recording System
Processor: Technics SHP-1
VTR; NV-9500
Digital Editor; NV-A950
(Operated by Tsunetoshi Shiokawa/Technics)



OMNISOUND, INC
Delawara Water Gap, Pa. 10327

TOKYO CONCERT/JOHN COATES, JR.

IT'S a rainy day in Tokyo. Despite that, the streets are crowded with people, mostly young.

We are near Shibuya station, a major hub of Tokyo. There are people everywhere, constantly, but orderly, moving down the elegant Shibuya Park Boulevard. This must be an "in place" to draw so many on a rainy Wednesday night.

Looking down the boulevard we see all imaginable types of stores and many, many eating places within walking distance. I wonder .... do the Japanese eat out every night? Restaurants of every conceivable specialty - coffee shops where young people meet - there must be over 100 within several blocks. Look, there are over a dozen restaurants, coffee shops and bars in a single building .. count the small billboards posted there. They jut out onto the sidewalk, well illuminated, visible from both directions.

Walking up a small incline there is a luxurious department store complex, Seibu Parco ... three large buildings connected by walkways on the upper floors and separated by streets on the ground floor.

Near the front of the building is a huge two-sided billboard at eye level, roughly 16 feet wide and 8 feet tall. It separates the human traffic in and out of the building. John Coates, Jr. is a conspicuous presence, filling the entire billboard, which proclaims in Japanese: 日本でジョン・コーツが聴ける。

in English: *"In Japan We Can Hear John Coates Live".*

Following people along the billboard, we pass a luxurious sunken restaurant, coffee shop with huge windows on our right and a fragrant flower shop on our left. Inside, we take the elevator, operated by a petite Japanese sales girl in a toy soldier's uniform, who repeats in her high pitched, monotonous, but very polite voice: 'Welcome to Seibu Parco. We appreciate your patronage. There is ____, ____ on the second floor, ____, ____ on the third floor; . ... restaurants on the eighth floor. May I hear which floor you wish? Welcome to Seibu Parco ....' We arrive at the ninth floor in the lobby of the Seibu Parco theater.

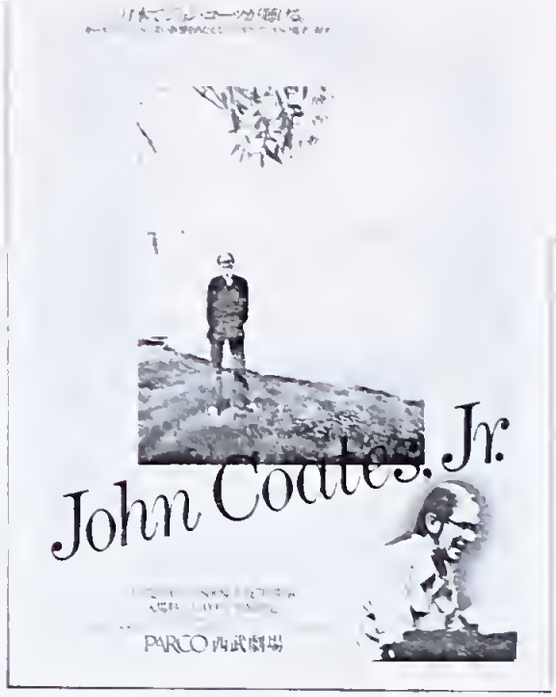
Event: **John Coates' solo piano concert**
Place: **Tokyo, Japan**
Date: **November 28, 1979**
Time: **6:45 PM (15 minutes before the start of the concert)**

This is John Coates, Jr.'s first major concert tour anywhere since the U.S. coast-to-coast and European tours with the Charlie Ventura Quintet during the '50's, right after his high school graduation. It's a long way from his home in Belvidere, New Jersey, and the Deer Head Inn in Delaware Water Gap, Pennsylvania (70 miles due west of New York City), where he has maintained his own pace of creativity on weekends for the last twenty years. John has developed a considerable following at the Deer Head. His reputation has spread and his piano's rich resonance has reverberated beyond "Small Town, U.S.A." to major cities and major countries such as Japan.

Time: **7 PM, sharp**

The lobby is full of people, mostly young. Its air is filled with excitement and a pleasant anticipation. A buzzer sounds as the people move from the lobby into the auditorium, filling the house.

After a brief introduction, John appears on stage, looking shy and a bit nervous. His gentleness and seriousness immediately engulf the stage, the audience senses his genuine warmth and receives him with thunderous applause. He smiles as he tries to say a heartfelt "thank you" for the warm



welcome. Sitting at a large Steinway, he adjusts the bench and slowly begins the first tune,

PROLOGUE (No. 39), the tune that made his first **solo** album famous, especially in Japan. This album, ALONE AND LIVE AT THE DEER HEAD, won the prestigious Gold Disc Award from **Swing Journal**.

The program order for the concert is:

PROLOGUE (No. 39) *(John Coates, Jr.)*
TWO DEGREES EAST, THREE DEGREES WEST *(John Lewis)*
*NAMELESS *(John Coates, Jr.)*
REQUIREMENT *(John Coates, Jr.)*
SERENADE TO A CAKE *(John Coates, Jr.)*
FRIDAY MORNING DESPERATION *(John Coates, Jr.)*
*DOXY *(Sonny Rollins)*

Intermission

IN THE OPEN SPACE *(John Coates, Jr.)*
WITH MANY THINGS IN MIND *(John Coates, Jr.)*
A NIP OF BLUES *(John Coates, Jr.)*
*WILLOW WEEP FOR ME *(Ann Ronell)*
*ENCOURAGEMENT *(John Coates, Jr.)*
*SUPPLICATION *(John Coates, Jr.)*
LITTLE ROCK GETAWAY *(Joe Sullivan)*

Encores

*DEFUNE *(Japanese Folk Song)*
AFTER THE BEFORE *(John Coates, Jr.)*

By nature, the Japanese audience is very subdued; yet, tonight it is very enthusiastic, even vocal, in its praise for Coates' fine performance.

After two encores the concert comes to a close. Everything in Japan, even the jazz concert, which began at 7 PM and ended at 9 PM sharp, is on a precise schedule. Members of the audience crowd backstage, seeking Coates' autograph. For John, it is a successful day - the last of his four-day **Tokyo concerts**.

**Presented in this album.*

We are glad to be here and to have had the pleasure of capturing John Coates' memorable performance on a digital recording for you to enjoy.

Music knows no boundary. It certainly is a universal language, and when John Coates speaks it, everyone understands. Coates says: "Music speaks for itself." Now let his music speak to us.

Yoshio Inomata
Producer

Additional information concerning the selections in TOKYO CONCERT:

WILLOW WEEP FOR ME - written by Ann Ronell in 1932. Billie Holliday's fine performance of this tune is still remembered. Coates says: *"I play this tune often, but like to play the melody differently every time."*

SUPPLICATION - John Coates' original tune. He says. *"I wrote this tune five years ago. There is no religious implication to the title. It simply means 'hope for'."*

ENCOURAGEMENT - Original tune by John Coates. Quoting him: *"I was playing around with the basic theme of this tune late one night, and didn't know anyone else in the family was still awake, but the following morning my daughter, Jennifer, told me how much she liked it. It meant so much to me that I named the tune* **Encouragement.**"

DOXY - A well-known standard by Sonny Rollins. It is rarely performed as a solo. Coates' unique interpretation of this tune is very interesting. His delightful walking bass can be heard here.

NAMELESS - John Coates' original tune. He says. *"I wrote this without any preconceived form or ideas. I tried to name it, but nothing seemed appropriate; so I named it* **Nameless.**"

DEFUNE - (Pronounced: **Deh-foo-neh**) written about fifty years ago by the Japanese composer, Haseo Sugiyama. This performance was Coates' first attempt at improvising this tune. The title means "sail away". The song tells of a fisherman sailing away from his fishing port. Coates certainly touched the Japanese hearts by his fine interpretation of this tune.

Y.I.

A NOTE ABOUT DIGITAL RECORDING

There are several systems of digital recording currently in use. This recording was created by the system, TECHNICS, developed by Matsushita Electric Industrial Company in Japan.

A comparison between the conventional system (analog) and digital system can be somewhat complicated but the following observation can be made.

Both systems use magnetic tape as a medium. But the similarity ends there. Unlike the conventional (analog) system which records and reproduces electronic signals on tape, a digital system converts them to pulses (similar to bits used by a computer) in much the same way the spoken word is written. Just as the written word uses symbols to represent the spoken word, digital recording uses numbers to represent the sound.

A digital recording has two distinct advantages over a conventional (analog) recording: it can store a wider dynamic range of signals without any distortion (deviation from the true sound). Also, there is no hiss to cope with. These advantages result in the very clear sound presented on this album.

MORE...
JOHN COATES, JR.

THE JAZZ PIANO OF JOHN COATES, Jr. (Trio)



(N 1004)

SIDE 1:
Love is Enough
Tune No. 4
A Minor Waltz
SIDE 2:
Deep Strings
Yesterday
Little Rock Getaway

ALONE and LIVE at the Deer Head (Solo)



(N 1015)

SIDE 1:
Prologue (No. 39)
When It's Sleepy Time Down South
Never Have Known an Esther
Sketch
SIDE 2:
Mixed Feelings
Homage
Something Kinda Silly
The End of the Beginning
The Prince

AFTER THE BEFORE (Solo)



(N 1021)

SIDE 1:
Game Dance
My Song
Going to School on a Mule
In Search of/After the Before
SIDE 2:
My Melancholy Baby
Goodbye
Black Is the Color of My True Love's Hair

IN THE OPEN SPACE (Solo)



(N 1022)

SIDE 1:
Prance
Expression of Hope
Love for Sale
SIDE 2:
Interlude (no number)
Don't Know
Down Home Rag
SIDE 3:
Themette
Song Sung Blue
Goodbye, Old Friend
SIDE 4
In The Open Space
Right as the Rain
Impressions

RAINBOW ROAD (Solo)



(N 1024)

SIDE 1:
...But Not Yet
Friday Morning Desperation
The Church of My Youth
Virus No. 10 (Type AC)
SIDE 2:
Send in the Clowns
Sandu
"Take-Off" Rag
Sing a Rainbow

TOKYO CONCERT (Solo)



SIDE 1:
Willow Weep For Me
Supplication
Encouragement
SIDE 2:
Doxy
Nameless
Defune

ENDORSEMENTS....

"Until recently, pianist Coates was one of the best-kept secrets in contemporary music."

Chuck Berg, Radio Free Jazz

"This record comes as one of the most pleasant surprises in quite some time. Coates strikes me as one of the most thoroughly original piano players I've heard."

Per Husby, Cadence Magazine

"John Coates is one of the most individualistic piano voices on the current scene."

Chuck Berg, Down Beat

"Coates is a real find."

Don Heckman, High Fidelity

"Fantastic! He's a gas ..... and you can quote me. I hope nobody breaks his left hand."

Dave Brubeck

"I first played with John when he was sixteen years old and he was outstanding then. I've loved his playing since that time. He's never stopped growing."

Al Cohn

"Despite the fact that there are many great jazz pianists to be heard, I've always been more-than-a-little-bit sad that the very best - Tatum and Fats - are no longer with us. That is, until I heard John Coates, Jr. This man's musical scope is unbelievable. Where does it end?"

Johnny Mandel

"Hear ye, Hear ye, Hear ye!!!
Johnny Coates is now on the scene — and he's here to stay. I've had the pleasure and honor of playing with "Coatsie" for years and I know he's one of the finest jazz pianists to arrive on the scene in a long time."

Clark Terry

FOR FURTHER INFORMATION CONCERNING JOHN COATES, JR. OR HIS ALBUMS CONTACT:

omni sound inc.
A Division of Waring Enterprises, Inc
Delaware Water Gap, Pa. 18327
1-717-476-0550

VICS-1339

STEREO

MONO VIC-1339

STAMITZ

RCA VICTROLA

Concerto in D for Viola and Orchestra
Sinfonia concertante in A for Violin, Viola, Cello and Orchestra

Collegium Aureum



Mono VIC-1339
Stereo VICS-1339

STAMITZ

Concerto in D for Viola and Orchestra

Ulrich Koch, *Viola*

Sinfonia concertante in A for Violin, Viola, Cello and Orchestra

Franz-Josef Maier, *Violin;* Franz Beyer, *Viola;* Thomas Blees, *Cello*

Collegium Aureum

Carl Stamitz (1745-1801) was born in Mannheim, the oldest son of Johann Stamitz. The elder Stamitz, who was director of the court orchestra of Elector Carl Theodor, founded the famous Mannheim school, which, stylistically, formed the transition from baroque music to the pre-classical epoch. Young Stamitz received his musical education not only from his father, who died when Carl was 11, but also from his father's colleagues: Franz Xaver Richter (1709-1789), Christian Cannabich (1731-1798), who was Johann's successor as conductor of the Mannheim orchestra, and Ignaz Holzbauer (1711-1783). At 17 Carl became a member of the Mannheim ensemble, which under his father had come to be considered the finest in Europe, unrivaled for its perfection of dynamic shading. Its musicians were first class, and many of them were important composers. Stamitz played in the second-violin section until he was 25, and during those years he also composed his first works.

In 1770 he left Mannheim and went to Strasbourg with Richter; he soon embarked on a career as a traveling virtuoso; as a viola and viola d'amore soloist he visited Paris, London (where some of his works were published), the Netherlands and St. Petersburg. In 1785 he became court composer and concertmaster to the Duc de Noailles in Paris, but the next year he again set out traveling. He took part in the mammoth performance of Handel's *Messiah* in Berlin in 1786; the following year he was awarded the title of Kapellmeister to Duke Hohenlohe-Schillings, and he appeared in Dresden, Prague, Halle and Nuremberg. In 1789-90 he led the Connoisseurs Concerts in Kassel and paid a second visit to Russia; in 1792 he gave an important concert at Weimar's court theater, which was under the directorship of Goethe, and also a recital in Leipzig. From 1794 until his death he lived in Jena. But the celebrated virtuoso, immortalized in Jean Paul's "Hesperus," had outlived his fame; impoverished and forgotten, he died at the age of 56, in 1801—ten years after Mozart and eight before Haydn.

Stamitz' life work comprises about 80 symphonies, including more than 30 sinfonias concertantes; concertos for violin, viola, viola d'amore, cello, flute, oboe, clarinet, bassoon, horn and piano; several vocal works with orchestral accompaniment, and more than 250 chamber works among them 40 quartets, 43 trios and 90 duets.

The Viola Concerto No. 1 in D was written in 1774. As it was customary for virtuosos of the day to play their own compositions or, when they played works of other composers, to add their own cadenzas, we can assume that Stamitz played this concerto during his concert tours. Since its first new edition in 1900 the concerto has been published several times, and it has sometimes been erroneously called Stamitz' Op. 1.

The first movement, allegro (non troppo), consists of a lengthy orchestral introduction, which takes up more than a quarter of the entire movement, and a solo section. The orchestral exposition is in three parts, establishing the thematic material. The viola takes over the first and third themes, both with embellishments. After a full tutti there follows a solo part with virtuoso passages, double stops, thirds and ornamental figurations. The bravura cadenza is built into the orchestral closing section.

The second movement is a romancelike andante moderato in ⅜ time. In five sections, two of which are lengthy solo parts, it is in the key of D minor, which gives it a soulful character. The finale is a Rondo, whose theme is first played by the viola and then repeated by the orchestra. The three couplets between the ritornellos again demand considerable virtuosity from the soloist. The second of the couplets is in minor, and the third is characterized by triplets. The cadenzas heard in this performance were written by Franz Beyer.

The two-movement triple Concerto in A, written in 1775, belongs to the so-called sinfonias concertantes, which were in vogue in Paris in the seventies. Stamitz was not only one of the first but also one of the most prolific composers of this new variation on the old concerto grosso. When Mozart visited Paris in 1778 he immediately paid homage to this genre with two compositions: the Sinfonia Concertante in E-Flat for flute, oboe, horn and bassoon and the Concerto for flute and harp.

A noteworthy aspect of Stamitz' work is his use of woodwinds. Even in the orchestral introduction they are employed in stronger measure than in the equally scored Viola Concerto. The horns provide not only fullness of sound but also rhythmic shadings. Most of all, the melody is often carried by the two clarinets. This instrumentation innovation of the Mannheim School, which alots the winds a soloistic status (Stamitz often gives the contrasting second theme to the woodwinds), provides a most colorful effect.

The solo instruments each take their turn: first the violin, then the viola; each solo phrase ends with a tutti ornamentation. The subsequent section is given to the trio of solo instruments, sparingly accompanied by the violins. In the A major tutti which follows, the clarinets again appear as solo instruments. An attractive exchange between soloists and orchestra leads to the cadenza by the solo instruments.

The second movement is an allegro non presto, in minuet form with trio, in ⅜. The first section of the minuet, which consists of 4-bar groups, is repeated after the second section, which begins and ends piano. The orchestra plays the entire minuet. The contrasting trio, in E, is played in the original scoring by the solo instruments as a string trio. Its two parts are each repeated. As is customary, the ending with full orchestra forms the repetition of the minuet.

COLLEGIUM AUREUM *Clarinet:* Hans Deinzer, Otto Steinkopf; *Natural Horn:* Konrad Alfing, Heinrich Alfing; *Violin:* Franz-Josef Maier, Wolfgang Neininger, Werner Neuhaus, Ruth Nielen, Gerhard Peters, Günter Vollmer, Doris Wolff-Malm; *Viola:* Franz Beyer, Heinz-Otto Graf, Ulrich Koch; *Cello:* Thomas Blees; *Viola da gamba:* Johannes Koch; *Double Bass:* Paul Breuer; *Harpsichord:* Franz Lehrndorfer

HAUTAU

Other VICTROLA albums you will enjoy:

Dance Music of the Renaissance *for Recorder, Dulcian, Crumhorn, Viola da braccio, Viola da gamba and Lute* VIC/VICS-1328

Mozart: Divertimentos: No. 10, K. 247; No. 11, K. 251 *Members of the Collegium Aureum* VIC/VICS-1335

Rameau: Suite from the Opera "Dardanus" *Collegium Aureum/Peters* VIC/VICS-1333

Schubert: Divertissement à la hongroise • Variations on an Original Theme *Jörg Demus and Paul Badura-Skoda, Pianists* VIC/VICS-1329

Haydn: Concerto in D for Hunting Horn • Concerto in D for Flute *Penzel, Linde; Collegium Aureum* VIC/VICS-1324

Mozart: La Betulia Liberata, K. 118 (Oratorio) *Soloists, Chorus; Orchestra of the Angelicum, Milan/Cillario* VIC/VICS-6112

Library of Congress Card Numbers R68-2844 (Mono) and R68-2845 (Stereo) apply to this recording.

Licensed by Harmonia Mundi, Germany

Timings: Side 1—11:51, 6:59, 5:19
Side 2—9.46, 8:15

TMK(S) ℗ Radio Corporation of America • Marca(s) Registrada(s)
© 1968, RCA, New York, N.Y. • Printed in U.S.A.

MCA-1529

MCA RECORDS

Music from the 20th Century-Fox
CINEMASCOPE Production

The Robe

composed by

ALFRED NEWMAN

conducting

THE HOLLYWOOD SYMPHONY ORCHESTRA

Carole Richards, alto soloist
Choral Director: Ken Darby



starring

RICHARD BURTON
JEAN SIMMONS
VICTOR MATURE
MICHAEL RENNIE

produced by FRANK ROSS

color by TECHNICOLOR

directed by HENRY KOSTER

screen play by PHILIP DUNNE

from the novel by LLOYD C. DOUGLAS

This unique performance, a recorded master piece of motion picture music, has been specially enhanced for STEREO reproduction

MCA-1529

SELECTIONS INCLUDE:

Side One

1. PRELUDE, THE ROBE (With Mixed Chorus)
2. THE SLAVE MARKET — ENTRANCE OF CALIOULA
3. FAREWELL TO DIANA
4. PALM SUNDAY (Mixed Chorus and Percussion)
5. THE CARRIAGE OF THE CROSS — THE CRUCIFIXION (With Mixed Chorus)
6. MARCELLUS RETURNS TO CAPRI (With Mixed Chorus)
7. VILLAGE OF CANA
8. THE SONG OF THE RESURRECTION (Alto Soloist and Harp)

Side Two

1. MIRIAM
2. THE REDEMPTION OF MARCELLUS (With Mixed Chorus)
3. LAMENT FOR JUSTUS (Mixed Chorus)
4. THE BIG FISHERMAN
5. THE CATACOMBS
6. THE RESCUE OF DEMETRIUS
7. THE MIRACLE
8. THE BETTER KINGDOM (With Mixed Chorus)

About ALFRED NEWMAN

Alfred Newman, one of the most prolific musicians, is also one of the most variously gifted, being a noted composer and conductor as well as an eminent pianist. He was born, March 17, 1901, in New Haven, Connecticut, and was destined to have a musical career from the start. He studied piano with Alexander Lambert and Sigismond Stojowski, and composition with Rubin Goldmark, George Wedge, and the internationally celebrated Arnold Schoenberg. Newman made his first public appearance at the age of seven as a child pianist. Five years later he was sponsored in a piano concert by the illustrious Paderewski.

Alfred Newman has often been guest conductor of the Cincinnati Symphony, the Los Angeles Philharmonic, and the Hollywood Bowl Orchestra. In 1929, after having conducted outstanding Broadway musical shows, he came to Hollywood, where he composed scores for about forty motion pictures, including "Street Scene," "Dodsworth," "Wuthering Heights," "Blood and Sand," "Song of Bernadette," "The Razor's Edge," "David and Bathsheba," and his greatest effort to date, "The Robe." He also scored many of Hollywood's most popular musicals

Nominated thirty-one times for Academy Awards, Alfred Newman has won five of these honors, more than any of his colleagues 'Moon of Manakoora," "Through a Long Sleepless Night," "Who Am I," are only a few of his many compositions which became popular hit tunes

Music from The 20th Century-Fox
CINEMASCOPE Production

The ROBE

Composed by
ALFRED NEWMAN
Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA
Starring
RICHARD BURTON · JEAN SIMMONS
VICTOR MATURE · MICHAEL RENNIE
Produced by Frank Ross · *Color by* Technicolor
Directed by Henry Koster
Screen Play by Philip Dunne
From the Novel by Lloyd C. Douglas

IMPORTANT! This Long Play 33⅓ RPM record can be played only on phonographs engineered for Stereo reproduction. With a change to Stereo cartridge, it is possible to obtain adequate performance from many regular (monaural) phonographs. See your dealer or electronic serviceman for details. For proper Stereo reproduction use RIAA equalization setting.

Proper care of this Stereo record will prolong its life and increase your listening enjoyment. Keep stored in special protective envelope, avoid handling playing surface, wipe with soft, slightly damp cloth, set phono for proper speed and be sure needle pressure is adjusted for Stereo play back, check needle frequently for wear—it defective it can permanently damage this Stereo record

An Outline of "The ROBE"

Notes by Philip Dunne, who wrote the Screen Play

PRELUDE

THE ROBE is the story of a great adventure. It is an adventure of the spirit, in which a young man, through a terrific experience, finds a faith and a meaning for his life. In the end, this faith and this meaning come to be shared by the woman he loves.

THE SLAVE MARKET — THE ENTRANCE OF CALIGULA

The slave-market of ancient Rome is a busy and colorful place. Here captives from all over the world are sold in bondage to the Roman Masters of the Earth. One of the most fortunate young men in Rome is Marcellus Gallio, Military Tribune and son of a Senator. As Marcellus strolls through the slave market, Demetrius, a Greek slave, tries to escape. Marcellus helps the guard recapture the man. He feels a twinge of conscience when he realizes that thus he has condemned Demetrius to the gladiatorial arena and to death. But he forgets the unfortunate slave when he finds himself face to face with the lovely Diana, his childhood sweetheart. He is instantly attracted to her anew, though she is inclined to make fun of his gallantries. Barbaric drums announce the arrival of Caligula, heir to the Imperial throne. Marcellus is stunned to learn that Diana is considering marriage to the evil, dissolute Caligula. The slave Demetrius is put on the block and Marcellus defies custom and outbids Caligula for him. Thus he hopes to undo the wrong he did in preventing Demetrius' escape. But Caligula is furious. In rage and jealousy, he exiles Marcellus to a living death, to garrison duty in the most unhealthy and dangerous outpost of the Empire: the little town of Jerusalem in Palestine

FAREWELL TO DIANA

Diana feats that she will never see Marcellus again. At night, she goes to the dock where Marcellus is preparing to embark and promises him she will go to Capri and intercede for him with the aged Emperor Tiberius, who has the power to countermand Caligula's orders. She pretends that she does this for charity, but Marcellus forces her to admit that she loves him — and has always loved him, ever since they were children together. As she stands alone on the dock, the galley moves out for Palestine, carrying Marcellus and Demetrius, his new slave

PALM SUNDAY

Under a brutal sun, the people of Jerusalem are celebrating the Passover. To Marcellus, fresh from Rome, the celebration means nothing, nor is he impressed when the people, carrying palms, run to acclaim a mysterious Man from Galilee who enters the gates of the city mounted on a white donkey. But Demetrius the slave, is drawn by some inner compulsion into the Man's path. His eyes meet those of the Stranger, and Demetrius realizes that he must follow this Man for the rest of his life.

After five momentous days, Marcellus is called from his bed at dawn and finds himself before Pilate, the Roman governor of Jerusalem. Pilate tells Marcellus that he has been ordered to report to Tiberius at Capri. Thus Marcellus learns that Diana has kept her promise. Almost as an afterthought, Pilate gives him one final duty before he leaves: to execute by crucifixion three wrongdoers who have been condemned under the law

THE CARRIAGE OF THE CROSS — THE CRUCIFIXION

A sad little procession moves out from the gates of Jerusalem for the nearby hill of Golgotha. Marcellus and his officers ride in front. Behind them, the Galilean struggles under the weight of the Cross on which he is to die. He falls and the brutal whips of the soldiers bite into his flesh. In a frenzy, Demetrius tries to aid him, but is beaten senseless by the spear-butts of the soldiers.

When Demetrius regains his senses, the sky has darkened, though it is the middle of the day. On Golgotha, three crosses are silhouetted against the lowering sky. Slowly Demetrius climbs the hill, past the watchful guards, past the grieving people, until he stands at the foot of the center Cross. Once more his eyes meet those of the Galilean. A raucous shout of laughter diverts his attention. Marcellus and the other officers are drinking and gambling at the foot of the Cross. A centurion, Paulus, has lost all his money. He sees the Robe of Jesus at the foot of the Cross, commands Demetrius to bring it to him. Paulus wagers the Robe against Marcellus, and Marcellus wins.

Thunder peals and the sky is lanced with fire. Marcellus, standing at the foot of the Cross, hears the last words of the dying Galilean. The storm breaks in wild fury and the Romans are driven from Golgotha.

At the gates of Jerusalem, the rain descends in torrents. Marcellus commands Demetrius to throw the Robe over him. The slave obeys, and immediately Marcellus is a stricken man. Screaming, he begs Demetrius to take the Robe away. Demetrius obeys, bitterly denounces Marcellus and the tyranny of Rome, and escapes into the city with the Robe. Marcellus sinks to the ground in the pelting rain, a senseless, sobbing madman

MARCELLUS RETURNS TO CAPRI

Marcellus returns to Capri. In spite of his madness, Diana refuses to desert him. She comforts him with tenderness and love. A soothsayer tells Marcellus that he has been bewitched by the Robe, that in order to restore his sanity he must find it and destroy it. Marcellus determines to return to Palestine and find Demetrius and the Robe. The Emperor Tiberius gives him the added commission of compiling a list of the followers of Jesus, who are thought by the Romans to be traitors.

THE VILLAGE OF CANA

Marcellus comes to the peaceful village of Cana in Galilee. Pretending to be a merchant, he insinuates himself into the confidence of the simple people. He learns that Jesus was well known in Cana, that he was a friend of everyone there — of Justus, the weaver, of Miriam, a crippled singer, and of the boy Jonathan, grandson of Justus. He learns that Demetrius is also known and that he is traveling with a man they call The Big Fisherman.

SONG OF THE RESURRECTION

Marcellus hears the lovely Miriam sing a strange and haunting song. For the first time, he learns that these people believe that Jesus rose from the dead. He tries to reject the thought from his mind, but it will not leave him.

MIRIAM

The crippled girl explains her faith to Marcellus. In spite of himself, he is impressed, shaken to his soul. He confesses to her that he came to Cana to spy on the Christians and betray them to Rome, that he had to in order to win back his reason. Now he realizes that he cannot harm these people, even if he must remain a madman for the rest of his life. Then Miriam tells him that the Big Fisherman is in Cana. Marcellus thinks that at last he will get his hands on the Robe.

THE REDEMPTION OF MARCELLUS

He hurries to Shalum's Inn, finds Demetrius there. He orders Demetrius to destroy the Robe. Demetrius, serene in the power of his faith, refuses. Marcellus shouts that he will destroy it himself. While Demetrius begs him not to destroy his own soul, the Robe slides into Marcellus's arms. In wonder, Marcellus realizes that the touch of the Robe has wrought a miracle, that it has brought him peace. At last his eyes are opened to the truth they have seen but have refused to recognize.

THE BIG FISHERMAN

Proudly Demetrius presents Marcellus to the Big Fisherman, Peter. But Roman soldiers, commanded by Paulus, attack the villagers. Justus is slain and Marcellus only saves the rest of the Christians by beating Paulus in a savage duel. He spares Paulus's life on condition that the Centurion will lead his troops away. After Justus's funeral, Peter invites Marcellus to join the Christians. Marcellus feels that he is unworthy, since it was he who was in command at the Crucifixion. Peter tells Marcellus how he, on the same terrible night, denied Jesus. Powerfully moved, Marcellus dedicates his sword, his life and his fortune to the Christian cause. He leaves for Rome with Peter and Demetrius.

THE CATACOMBS

Tiberius is dead and the evil Caligula is Emperor. Demetrius has been captured by Caligula and is tortured by the Praetorian Guards, who seek information concerning Peter and the "traitor" Marcellus. Demetrius on the rack is shown to Diana by Caligula, who still hopes to make her his Empress.

Diana learns that Marcellus is in the Catacombs and hurries there. She tells him that she cannot share his strange new faith but that she will marry him if she has to share him with a thousand gods.

THE RESCUE OF DEMETRIUS

At the head of a picked band of Christians, Marcellus rescues Demetrius from the torture-chamber. They carry Demetrius to Marcellus's house.

THE MIRACLE

A Roman physician is called and tells them that Demetrius is dying. Marcellus, in agony, prays to God for help. As in answer to Marcellus's prayer, Peter quietly enters the house. Before the eyes of Marcellus and Diana, he brings Demetrius back to life.

THE BETTER KINGDOM

The jealous physician reports to Caligula, accusing Marcellus and his friends of using sorcery in the healing of Demetrius. Caligula, enraged, sends the Praetorian Guards in pursuit of Marcellus and Demetrius.

On the eve of Marcellus's trial before Caligula, Diana comes to him and begs him not to throw his life away, but to admit the power of Caligula and deny his God. If Marcellus dies, she says, she will never be able to share his faith, as she will believe he died for nothing. Marcellus is profoundly disturbed, but at his trial before all the pomp and majesty of Rome, he remains steadfast. Proudly holding the Robe he proclaims his faith for all to hear and announces his conviction that Jesus is the Son of God. Caligula condemns Marcellus to death. As the Guards are about to lead Marcellus away, Diana steps down from her place at Caligula's side and demands to share his death. She tells Caligula that she will go with her husband into a better Kingdom. Screaming with rage, Caligula grants her wish. As Marcellus and Diana slowly walk out, past the respectful eyes of all, Diana gives the Robe to a Christian slave. "For the Big Fisherman."

MCA Records, Inc., 70 Universal City Plaza, Universal City, California — U.S.A.

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

0 76732-1529-1

MCA RECORDS

MCA-37089

FLOWER
DRUM
SONG

The
Motion Picture
Sound Track



RODGERS AND HAMMERSTEIN'S

FLOWER DRUM SONG



A ROSS HUNTER Production
in association with
JOSEPH FIELDS

Music Supervised and Conducted by ALFRED NEWMAN
Associate: KEN DARBY
Music by Richard Rodgers
Lyrics by Oscar Hammerstein 2nd
A UNIVERSAL-INTERNATIONAL PICTURE

STARRING

NANCY KWAN
JAMES SHIGETA
JUANITA HALL JACK SOO
BENSON FONG AND
MIYOSHI UMEKI

THE MOTION PICTURE SOUND TRACK

Rodgers and Hammerstein's

"FLOWER DRUM SONG"



SIDE ONE

1. MAIN TITLE—OVERTURE "FLOWER DRUM SONG" — Instrumental—Orchestra
2. A HUNDRED MILLION MIRACLES — Mei Li, Dr. Li, Chorus and Orchestra
3. THE OTHER GENERATION — Wang Chi-Yang, Madam Liang, San, and Orchestra
4. I ENJOY BEING A GIRL — Linda Low and Orchestra
5. I AM GOING TO LIKE IT HERE — Mei Li and Orchestra
6. CHOP SUEY — Wang Ta, Madam Liang, San, Orchestra and Chorus
7. GRANT AVENUE — Linda Low, Orchestra and Chorus

SIDE TWO

1. DREAM BALLET — Orchestra
2. GLIDING THROUGH MY MEMDREE — Frankie Wing
   FAN TAN FANNY — Linda Low, Chorus and Orchestra
3. LOVE LOOK AWAY — Helen Chao and Orchestra
4. SUNDAY — Sammy Fong, Linda Low and Orchestra
5. YOU ARE BEAUTIFUL — Wang Ta and Orchestra
6. DON'T MARRY ME — Sammy Fong, Mei Li and Orchestra
7. FINALE: WEDDING PROCESSION • WEDDING CEREMONY
   END TITLE — Mei Li, Linda Low, Chorus and Orchestra

Universal-International's startlingly colorful and musically exciting motion picture adaptation of Rodgers and Hammerstein's "Flower Drum Song" bursts onto the screen like a breathtaking barrage of Chinese firecrackers, unfolding before your eyes and ears, to borrow one of the song titles, like *A Hundred Million Miracles.*

Vividly captured in this Sound Track album are all of the fabulous musical moments of "Flower Drum Song," as thrilling in sound and scope as the picture which is surely destined to become a movie classic.



Universal-International presents

A ROSS HUNTER PRODUCTION IN ASSOCIATION WITH JOSEPH FIELDS

RODGERS & HAMMERSTEIN'S

"FLOWER DRUM SONG"

IN COLOR • IN PANAVISION

STARRING

NANCY KWAN

JAMES SHIGETA

JUANITA HALL

JACK SOO · BENSON FONG

and

MIYOSHI UMEKI

MUSIC BY RICHARD RODGERS

LYRICS BY OSCAR HAMMERSTEIN, 2ND

DIRECTED BY HENRY KOSTER

SCREENPLAY BY JOSEPH FIELDS

PRODUCED BY ROSS HUNTER

Music Supervised and Conducted by ALFRED NEWMAN • Associate . . . KEN DARBY

From the novel by C. Y. Lee • From The Famous Broadway Success • A Universal-International Picture

.MCA RECORDS

MCA Records, Inc., 100 Universal City Plaza, Universal City, California—U.S.A.—Printed in U.S.A.

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws

PAS 1006

ORIGINAL SOUNDTRACK RECORDING/DELUXE 2-RECORD SET

CECIL B. DeMILLE'S PRODUCTION

The Ten Commandments

Composed & Conducted by ELMER BERNSTEIN





PAS 1006

SIDE 1
1. Prelude
2. In The Bulrushes
3. The Bitter Life
4. Love and Ambition

SIDE 2
1. The Hard Bondage
2. Egyptian Dance
3. The Crucible Of God
4. And Moses Watered Jethro's Flock
5. Bedouin Dance
6. I AM THAT I AM

SIDE 3
1. Overture
2. Thus Says The Lord
3. The Plagues
4. The Exodus

SIDE 4
1. The Pillar Of Fire
2. The Red Sea
3. The Ten Commandments
4. Go, Proclaim Liberty!

Paramount Pictures Presents
CECIL B. DeMILLE'S
PRODUCTION
THE TEN COMMANDMENTS
Starring
CHARLTON HESTON
YUL BRYNNER
ANNE BAXTER
EDWARD G. ROBINSON
YVONNE DE CARLO
DEBRA PAGET
JOHN DEREK
SIR CEDRIC HARDWICKE
NINA FOCH • MARTHA SCOTT
JUDITH ANDERSON
VINCENT PRICE

Directed by Cecil B. DeMille

Color by TECHNICOLOR®

Written for the screen by
Aeneas MacKenzie • Jesse L. Lasky, Jr.
Jack Gariss • Fredric M. Frank

Based upon the
HOLY SCRIPTURES and
other ancient and modern writings

Produced by Motion Picture Associates, Inc.
Copyright @ MCMLVI, Paramount Pictures Corporation.
All Rights Reserved.

Paramount Records
A GW COMPANY
Paramount Records
Distributed by
Famous Music Corp.
A Gulf + Western Company

Printed in U.S.A.

CMH 214

Thousands Out Of Print LPS

What Are You Looking For?

Authentic Mountain, Rural Life Country Music

Those Authentic Beverly Hill Billies Sound

Gene Autry, Jimmy Long, Early Years - Hits

Featuring The Great Voice of Ezra Pound

- ALL ON RARE - ARTS RECORDS -

RARE-ARTS RECORDS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

Thousands Out Of Print LPS
What Are You Looking For?
Authentic Mountain, Rural Life Country Music
Those Authentic Beverly Hill Billies Sound
Gene Autry, Jimmy Long, Early Years - Hits
Featuring The Great Voice of Ezra Pound
- ALL ON RARE - ARTS RECORDS -

RARE-ARTS PRODUCTIONS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

[illegible] of Hank's "March Of Time" [illegible]. The [illegible] very similar to the record in the [illegible].

[illegible] LP [illegible], [illegible] [illegible], is also a very [illegible] [illegible] "live" [illegible] of Hank. Hitherto [illegible] (see [illegible]) the recordings from the Grand Ole Opry on [illegible] the [illegible] on the Grand Ole Opry [illegible] together with [illegible] on the early 12" 78's.

[illegible] & THY BURDENS ARE GREATER [illegible] the Grand Ole Opry.

[illegible] & I'LL NEVER UNDERSTAND are also [illegible] Hank's Grand Ole Opry show, the first song is unlike [illegible] "Blues" and I'll Never Understand not recorded commercially, [illegible] and was one of the highlights of this [illegible]. The latter is [illegible] he is joined by Audrey in contrast to the [illegible] version.

[illegible] WALL OF TIME was recorded by Darvin Painter on January [illegible] and [illegible] [illegible] issued on an [illegible] Darvin gave away to friends, it was never [illegible]. The [illegible] introduction and the actual per-[illegible] [illegible] into one of the best tributes; it is [illegible].

[illegible] recorded by Hawkshaw Hawkins for King and [illegible] album. (The words of [illegible] incorrectnesses.)

[illegible] Tommy Walker's last letter to Hank. [illegible] executives, was together with Fred [illegible] of his greatest success. After [illegible] penned the words of his annual New [illegible] presents a moving interpretation [illegible] late friend.

[illegible] was recorded by Johnnie & Jack the [illegible].

[illegible] by Hank, The Drifter, recorded in the [illegible] sub-title for this album. For on side one [illegible] similar [illegible] which many of his fans have not [illegible].

[illegible] was recorded by Jimmie [illegible]. It is in a fine similar style to that of [illegible].

[illegible] & IN MEMORY OF HANK [illegible] recorded by the well known country artists Ernest Tubb [illegible] "Little Dolphia" Smith. Both records are eagerly searched [illegible].

[illegible] by Hank Williams written by Jack Cardwell tries to recall [illegible] for a his late sponsor. This is one of the classic [illegible] by Hank, perfectly [illegible] here by Big Jim DeNoone.

(HDR)

THE COVER SHOWS A RARE PICTURE OF HANK WITH SARA & A.P. CARTER.

OTHER HANK RECORDINGS

[illegible]:

[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
1o	[illegible]	[illegible]
	([illegible]	[illegible]
	[illegible]	[illegible]
1o7	[illegible]	[illegible]
111	[illegible]	[illegible]
111	[illegible]	[illegible]
112	[illegible]	[illegible]
113	[illegible]	[illegible]
111/5	[illegible]	[illegible]

[illegible] ALSO [illegible] A [illegible] [illegible] [illegible]

LSC-2985 STEREO



THE

HEIFETZ-PIATIGORSKY CONCERTS

DVOŘÁK: *Piano Quintette in A*

with Jacob Lateiner and Guests

FRANÇAIX: *String Trio*

with Joseph de Pasquale



In the 19th century Bohemia was a part of the sprawling Austro-Hungarian Empire. The administration was not too oppressive, and a strong national sentiment was allowed to develop and flourish among the ethnic majorities in what is now Czechoslovakia.

The founders of the Czech music school were Dvořák and Smetana. Smetana's life was tragic; he was afflicted by a nervous disorder, which brought him to the brink of insanity, and, like Beethoven, he lost his hearing. By contrast, Dvořák's career was peaceful and prosperous, devoid of catastrophic disturbances. He was born on September 8, 1841, in the small village of Nelahozeves, the oldest of eight children. His father had some musical ability and played in the village band. Dvořák himself often took the viola part in provincial orchestras. He absorbed the mysteries of harmony and counterpoint almost instinctively from various local teachers.

Not spectacularly famous, Dvořák lived a happy family life in his beloved Prague with his wife and children. He was a fantastically prolific composer in all categories—opera, oratorio, symphony, concerto, chamber music and song. He received honors at home and abroad. He served as director of the National Conservatory in Prague and for three years held the directorship of a school of music in New York City, spending his summer vacations in a small town in Iowa which contained a considerable percentage of Czech immigrants. Dvořák suffered from middle-class ailments: uremia and arteriosclerosis. He died suddenly, and painlessly, on May 1, 1904, in Prague, after relishing a bowl of his favorite soup at a family luncheon.

The Piano Quintette in A, Op. 81, was written in 1887. Some of Dvořák's romantic friends expressed the opinion that the music was a living portrait of the composer himself, his joy in animate and inanimate nature, his changes of mood, with an undertone of happiness even in melancholy, and his fascination with folk melodies.

The first movement, allegro ma non tanto, opens with an expressive theme in the cello, accompanied by the piano in a series of undulant arpeggios. The dynamic spectrum fluctuates between the softest pianissimo and a powerful fortissimo. The rhythmic tension grows; presently three different rhythms are combined, so that in different parts a beat comprises two or three even notes and the dotted polka figure.

The second movement, andante con moto, bears the subtitle *Dumka*, the Czech word meaning meditation (literally, "little thought"). It is a theme with variations, cast in a typically Slavic mood. The theme itself is contained within the initial five notes of the F-sharp minor scale. The instruments exchange thematic fragments in canonic imitation. There is considerable agitation in the development section before the movement fades away in a succession of descending harmony notes of the tonic triad.

The third movement is a Scherzo, molto vivace, in 3/4 time, in the principal key. It is subtitled Furiant, a central European rapid dance, which suggests a vivacious waltz. Its lively melodies and euphonious harmonies create the desired impression of an energetic folk dance. A slow interlude, with instruments echoing one another, provides a needed contrast. The Furiant returns; the ending is direct, forceful and brilliant.

The finale, allegro, is a syncopated polka. As in preceding movements different rhythms are superimposed by different instruments playing 1, 2, 3 and 4 notes to a beat or else the dotted rhythmic figures. There is an interlude imitating the playing on folk instruments with characteristic drone effects. The Quintette ends in a blaze of dancing revelry.

Jean Françaix belongs to the generation of French composers who attained maturity between the two world wars. He was born in Le Mans on May 23, 1912, and attended the local conservatory, of which his father was director. Subsequently he studied with Nadia Boulanger in Paris.

When he began to compose, Impressionism was no longer the aural cynosure for French composers. Neo-classicism was in ascendance. Françaix adopted a Gallic form of Neo-classicism emphasizing the hedonistic traits of French music. Even his name, Françaix, homonymous with *français*, symbolizes his Frenchness.

The String Trio in C, written in 1933, is a fine example of Gallic Neo-classicism. Harmonies are classically transparent despite the liberal injection of dissonant combinations, and the tonal centers are firmly set. The work is in four movements; in the first and third the instruments are muted.

The first movement, allegretto vivo, is a perpetuum mobile in 3/4 time. Since the instruments play with mutes, the dynamic level is low even in fortissimo. Intentionally or unintentionally, Françaix interpolates in the viola part a group of four notes spelling Bach in reverse (HCAB—in current English notation, B-C-A-B flat), as if illustrating the slogan "Back to Bach," popular at the time of the modern Neo-classical renaissance.

The second movement, a Scherzo marked vivo, is true to its classical progenitor. The form adheres to the traditional three-part structure, with a trio as the middle section and the last section a recapitulation of the first. There are some acrid bitonalities euphoniously erected on the deepest note of the cello, C, which exercises gravitational attraction of the main key of C.

The third movement, andante, is a theme with three mutations. The writing is modal, with the Dorian mode being prevalent. There is a poignant melodic figure, which sounds like an imploration in slow waltz time. The ending is on a naked fifth, plagally approached in the cadence.

The final movement is a rondo. The tempo is vivo, in 2/4 time. The polka rhythm creates a debonair atmosphere; thematic phrases hop in wide intervallic leaps. A viola theme marked *amoroso* changes the mood for a moment but soon yields to the impetuous dance rhythms. A brief interlude, *più lento*, includes an atonal melodic figure in the violin. After an artful fluctuation between major and minor triads the gaiety of C major reasserts itself, reaching the peak of fortissimo. Then the music quickly ends in a disenchanted smile.

NICOLAS SLONIMSKY

For many years Jascha Heifetz and Gregor Piatigorsky had played chamber music in the privacy of their homes, a happy and noble form of music-making in which they were often joined by similarly addicted colleagues. Eventually, in the summer of 1961, they decided to share their musical experiences and pleasures with music lovers of the surrounding communities. They founded the Heifetz-Piatigorsky Concerts, an intimate series dedicated to chamber music masterpieces.

Since then concerts have been given not only in Hollywood but also in San Francisco and New York. Heifetz and Piatigorsky have invited such distinguished artists as William Primrose, Leonard Pennario, Leon Fleischer and Jacob Lateiner and a chamber orchestra to collaborate with them in concert and in recording.

Other recordings in the Heifetz-Piatigorsky Concerts Series:

Mozart Violin Concerto No. 5, K. 219 • *Turina* Trio No. 1 for Piano, Violin and Cello, Op. 35 (with Leonard Pennario) LM/LSC-2957

Arensky Trio in D Minor, Op. 32 (with Leonard Pennario) • *Vivaldi* Concerto in B-Flat for Violin, Cello, Strings and Harpsichord (with Malcolm Hamilton) • *Martinu* Duo for Violin and Cello LM/LSC-2867

Beethoven Piano Trio, Op. 1, No. 1 (With Jacob Lateiner) • *Haydn* Divertimento for Cello and Orchestra • *Rózsa* Tema con Variazioni (For Violin, Cello and Orchestra) LM/LSC-2779

© 1967, RCA, New York, N.Y. • Printed in U.S.A.

Mono LM-2985
Stereo LSC-2985

THE HEIFETZ—PIATIGORSKY CONCERTS

Dvořák **Piano Quintette in A, Op. 81**
Jacob Lateiner, *Pianist*
Jascha Heifetz, *Violinist*
Israel Baker, *Violinist*
Joseph de Pasquale, *Violist*
Gregor Piatigorsky, *Cellist*

Françaix **Trio for Violin, Viola and Cello**
Jascha Heifetz, *Violinist*
Joseph de Pasquale, *Violist*
Gregor Piatigorsky, *Cellist*

Produced by John F. Pfeiffer
Recording Engineer: John Norman



Jacob Lateiner



Joseph de Pasquale

DYNAGROOVE

Library of Congress Card Numbers R67 3774—5 (Mono) and R67 3776—7 (Stereo) apply to this recording

Timings Side 1—8.54, 9.12, 3.29
Side 2—6.26, 4.58, 2.49, 2.55, 2.43

Funkmaster FLEX

LOUD RECORDS

FLEX-1

THE MIX TAPE
VOLUME II
60 MINUTES OF FUNK

ONE TIME ONLY
CLEAN VERSION

courtesy of

Funk Flex, Big Dan & Big Chris



CLEAN VERSION

EVOLUTION

FEATURING THE HITS SINGLES

"GANGSTA' LOVIN"
FEATURING ALICIA KEYS

"WHAT"
FEATURING TRUTH HURTS

PRODUCTION BY DR. DRE, SWIZZ BEATS, TRACKMASTERS, IRV GOTTI, XMEN AND MORE



A Western Swing Christmas



with

Bob Wills' Original Texas Playboys

A WESTERN SWING CHRISTMAS with BOB WILLS' ORIGINAL TEXAS PLAYBOYS



Leon McAuliffe
Steel & Vocals



Bob Boatright
Fiddle



Leon Rausch
Vocals & Bass



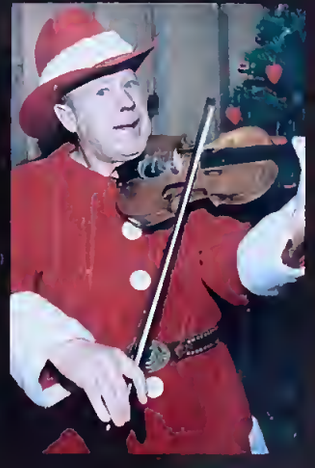
Joe Frank Ferguson
Bass & Vocals



"Brother" Al Stricklin
Piano



Smoky Dacus
Drums



Gene Gasaway
Fiddle



Eldon Shamblin
Guitar

SIDE A

1. **Cotton-Eyed Jingle Bells** — vocals: Leon Rausch & "The Texas Playboy Choir" 3:00
2. **I'll Be Home For Christmas** — vocal: Joe Frank Ferguson 2:32
3. **Here Comes Santa Claus** — vocal: Leon Rausch 2:51
4. **White Christmas** — vocal: Leon Rausch 2:57
5. **Let It Snow** — vocal: Leon Rausch 2:39

SIDE B

1. **Cowboy Christmas** — vocal: Leon Rausch 2:40
2. **Santa Claus is Coming To Town** — vocal: Leon Rausch 1:25
3. **Blue Christmas** — vocal: Leon Rausch 2:44
4. **Swingin' Around The Christmas Tree**— vocal: Leon
5. **I Saw Mommy Kissing Santa Claus** — vocal: Leon Rausch 2:02

Delta RECORDS

Produced by David Stallings & Leon McAuliffe
Executive Producer: W. D. Stallings
Engineer: Gary Scott

Recorded at Luv Sound-Dallas, Kenneth J. Hughes, President
Cover Design and Art Direction: Cindy Wills James
Photography: Parkinson Photo-Graphics, Dallas

DLP1163
℗©1985 Delta Records
P.O. Box 225, Nacogdoches, TX 75961

FEATURING
IRENE CARA
AL JARREAU
MIKE LANG, PETE JOLLY AND CLINT EASTWOOD
ELOISE LAWS
LENNIE NIEHAUS
AND
JOE WILLIAMS

CITY HEAT

RECORDS ARE YOUR BEST ENTERTAINMENT VALUE



Original Motion Picture Sound Track
Starring
Clint Eastwood and Burt Reynolds

CITY HEAT

0 7599-25219-1

Also available on cassette.

Side One

Million Dollar Baby
Al Jarreau

A Rainy Night

Montage Blues
Mike Lang, Pete Jolly and Clint Eastwood

Between The Devil And The Deep Blue Sea
Eloise Laws

Murf's Turf

Diner Fight

Get Happy
Irene Cara

Side Two

Embraceable You
Irene Cara

A Cold Night

Tap Your Feet

Speer Head

Have A Good One

Lieutenant's Stealthy

City Heat
Joe Williams

PRODUCED BY LENNIE NIEHAUS
Executive Producer: Steve Wax
Engineer: Bobby Fernandez
Production Assistant: Judie Hoyt
Art Direction/Design: Steve Gerdes
Cover Design: Bill Gold Advertising
Irene Cara appears courtesy of Network/Geffen Records



CLINT EASTWOOD BURT REYNOLDS
in "CITY HEAT"
Also Starring JANE ALEXANDER MADELINE KAHN RIP TORN IRENE CARA
RICHARD ROUNDTREE TONY LO BIANCO Produced by FRITZ MANES Music by LENNIE NIEHAUS
Story by SAM O. BROWN Screenplay by SAM O. BROWN and JOSEPH C. STINSON Directed by RICHARD BENJAMIN

PG PARENTAL GUIDANCE SUGGESTED
DOLBY STEREO
TECHNICOLOR

FROM WARNER BROS.
A WARNER COMMUNICATIONS COMPANY

Warner Bros. Records Inc., a Warner Communications Company © 3300 Warner Blvd., Burbank, Calif. 91510. 3 East 54th Street, New York, New York 10022 ℗ 1984 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for the world outside of the U.S. Made in U.S.A. All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

THE RECORD ROOM
Has it
639-4555
$2.98

Country Music's GREATEST HITS BY THE ORIGINAL ARTISTS



WINGS OF A DOVE
THE COMANCHEROS
(I CAN'T HELP YOU) I'M FALLING TOO
WALL TO WALL LOVE
SECOND HAND ROSE

BC249

IMPACT

Country Music's GREATEST HITS BY THE ORIGINAL ARTISTS

SIDE 1

1. Wings Of A Dove...Ferlin Husky
2. Do What You Do Do Well...Ned Miller
3. Wall To Wall Love...Bob Gallion
4. What Kinda Deal Is This...Bill Carlisle
5. The Comancheros...Claude King

SIDE 2

1. Give Me 40 Acres (To Turn This Rig Around)... Willis Brothers
2. I'm Gonna Move On...Warner Mack
3. Second Hand Rose...Roy Drusky
4. None Of My Business...Henson Cargill
5. (I Can't Help You) I'm Falling Too...Skeeter Davis

All selections Courtesy of S. J. Productions
Album Jacket Design by Bill Hicks Design

Fabriqué et Distribué au Canada par:
Manufactured and Distributed in Canada by:
Impact Music Promotions Inc.
3121 Universal Drive
Mississauga, Ont.
L4X 2E2

MANY MOODS OF
SAMMY COLE



MANY MOODS OF SAMMY COLE

SAMMY COLE
BORN: Kingston, Jamaica, W.I.
EDUCATED: At Alpha Boys School where I learned, among other things, to play music. I left school at 16 to join the "Jamaica Military Band" where I served 3 years, playing the clarinet. For a time not knowing where I was going, I found myself being led into unsuitable conditions which were contrary to my previous intentions. I finally decided on a direction that raised me above it all. My first gig took me to the studios. There were also a few well known names in the recording business whom I was very happy to have met; such as Roland Alpasso, Tommy McCook, Jackie Opel, to name a few whom I started to work with. It was a short-lived experience, from which I gained a great deal. One year later, I was offered the opportunity to sit in the chair from which Roland had resigned at the Jamaican Playboy Club. We produced a contract for 4 years, the 3 albums that were made were all well received by tourists and locals. This will be the 2nd I've done in 4 years. I think that this sums up my total experience. I am 31 years old and I enjoy my music. My greatest fear is that one day I will no longer be able to play the saxophone.

When I am not working I like to socialize, read, listen to fine music and hang around with good company. (I AM A VIRGO)

SIDE 1

1. RIDING MOOD (Chuck Willis)
2. STANDING LOVE (Jahnnie Taylar)
3. TENDER EYES (Babby Rabinsan. Pranta. Bab. Dan. Quinuy)
4. STREET MOOD (Chips Manan Dan Penn)



SIDE 2

1. ACCUSSING (J. Butler W. Butler)
2. BABY LOVE (Barthalemew Lee)
3. WHAT AM I LIVING FOR (Fred Jay Art Harris)
4. GOODBYE LOVE (Russell - Farrell)

Alex King —
Guitar and Harmonica
Lenny Blum —
Bass
Bruce Ley —
Piano
Ted Rosnick —
Drum
John Forbes —
Organ, Synthesizer

Engineered by *John Forbes*
at
Sound Canada Recording Studio

Mixed by *J. Forbes & A. King*
Arranged by *A. King & L. Harvey.*
Produced by *Derrick & Kenneth Lewis.*
Jacket by *Raymond Print & Litho.*

Distributed By:
Monica's Records, 1553 Eglinton Ave. W., Toronto M6E 2G9
(416) 789-5722

Printed in Canada

DISCOS CBS INTERNATIONAL

CBS ™

EMMANUEL
"QUISIERA"

A

℗ 1989
Miami Fl.

DCL-80124
STEREO
33 1/3 RPM

1. LA CHICA DE HUMO** 5:28
-Malavasi-Maria Lar-
2. ES POR TI** 4:12
-Malavasi-Maria Lar-
3. LAS BARAJAS DE ANA* 3:54
-Chris Pelcer-Emmanuel-
4. PRUEBA OTRA VEZ* 4:10
-Jim Crichton-Ian Crichton-
Michael Sadler-Emmanuel-
5. DOS EXTRAÑOS* 4:40
-Jim Crichton-Michael Sadler-
John Bettis-Emmanuel-
(gracias a Glenn Monroig)

*Producer: Keith Olsen for Pagolo Productions/**Producer: Malavasi

Distributed & Manufactured by: Discos CBS International.

DISCOS CBS INTERNATIONAL

CBS ™

EMMANUEL
"QUISIERA"

B

℗ 1989
Miami Fl.

DCL-80124
STEREO
33 1/3 RPM

1. QUISIERA* 4:20
-Mark Spiro-Emmanuel-
2. LUK** 4:56
-Lucio Dalla-Maria Lar-
3. SIENTO* 4:36
-Jim Crichton-Michael Sadler-Emmanuel-
4. SI NO HAY DOLOR** 4:22
-Malavasi-Emmanuel-
5. LA VIDA DECIDIO* 5:12
-Mark Spiro-Dann Haff-Phil Naush-Glenn Monroig-

*Producer: Keith Olsen for Pagolo Productions/**Producer: Malavasi

Distributed & Manufactured by: Discos CBS International.

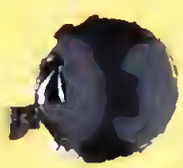
JOCKO RECORDS

presents

Vol. 2

16 ORIGINAL GOLDEN OLDIES

J-LPS-965-2
SIDE ONE



STEREO
33 1/3 RPM

1. DON'T ASK ME TO BE LONELY - The Dubs
2. THE WIND - The Jesters
3. SWEETEST ONE - The Crests
4. LONELY LONELY NIGHTS - Lee Andrews & The Hearts
5. DOWN THE AISLE - Patty LaBelle & The Blue Bells
6. MEMORIES OF YOU - The Harptones

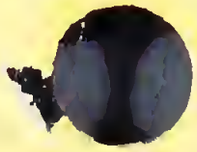
JOCKO RECORDS

presents

Vol. 2

16 ORIGINAL GOLDEN OLDIES

J-LPS-965-2
SIDE TWO



STEREO
33 1/3 RPM

7. STORMY WEATHER - The Spaniels
8. DUKE OF EARL - Gene Chandler
9. LA BAMBA - Richie Valens
10. TILL - The Angels
11. YOU WERE MINE - The Fireflys
12. WHAT'S YOUR NAME - Don & Juan
13. LOVE YOU SO - Ron Holden
14. OH WHAT A NIGHT - The Dells
15. SOLITAIRE - The Embers
16. YOU'LL LOSE A GOOD THING - Barbara Lynn

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

1st ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION FEATURING THE GALAX SOUND 1974
VOL 1

Produced by:
The Brandywine
Valley
Friends of Old
Time Music

SIDE 1
6-A
34883

1. Step Back Cindy
Kyle Creed-Fred Cockerham
2. Wind and Rain
Kilby Snow
3. Rueben
Ola Belle Reed
4. Little Satchel
Fred Cockerham
5. Let Me Fall
Fred Cockerham
6. Carroll Country Blues
Highwood String Band
7. Pretty Little Miss
Strange Creek Singers

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

1st ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION FEATURING THE GALAX SOUND 1974
VOL. 1

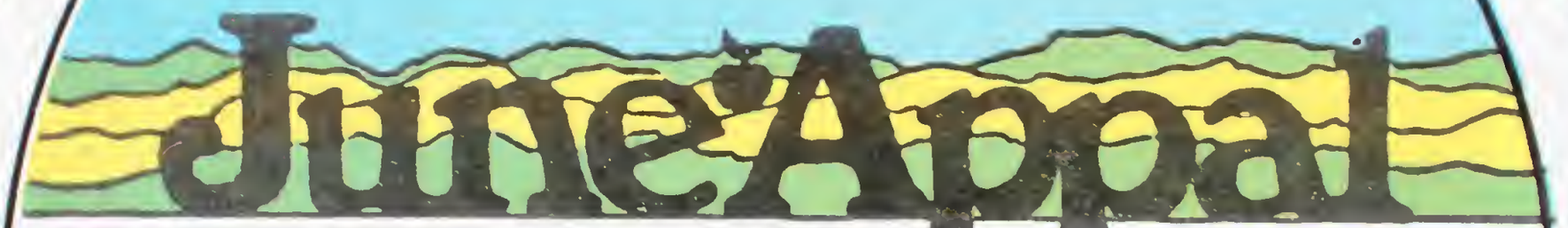
Produced by:
The Brandywine
Valley
Friends of Old
Time Music

SIDE 2
6-B
34884

1. Little Margaret
Hazel Dickens
2. John Brown's Dream
Kyle Creed-Fred Cockerham
3. Deford Blues
Fred Cockerham
4. Undone in Sorrow
Ola Belle Reed
5. Flop Eared Mule
Raymond Melton
6. Cacklin Hen & Rooster Too- Highwoods String Band
7. Bill Cheatum
Ted Lundy & The
Southern Mountain Boys

Blizard Train

Ralph Blizard &
The New Southern Ramblers



JA0056

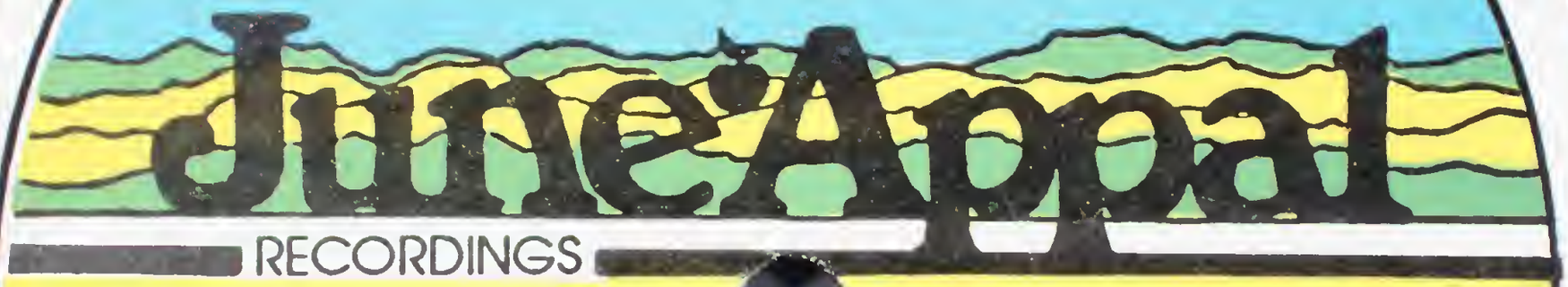
SIDE ONE

Florida Blues 2:25
House of David Blues 2:05
Kansas City Railroad Blues 3:17
No Hard Times 3:00
Dickson County Blues 2:00
Winebarger's Mill (Buckwheat Song) 2:47
Blizard Train 4:52

℗ 1989 JUNE APPAL RECORDINGS
306 Madison Street / Whitesburg, KY 41858
606-633-0108

Blizard Train

Ralph Blizard &
The New Southern Ramblers



JA0056

SIDE TWO

Hell Among the Yearlings 2:22
Chittlin' Cookin' Time in Cheatham County 2:53
Blue Ridge Mountain Home 2:15
Sugar Tree Stomp 2:23
When Zephyrs of Heaven Shall Fan Me To Sleep 3:48
If I Lose, Let Me Lose 3:07
Smith's Waltz 2:26

℗ 1989 JUNE APPAL RECORDINGS
306 Madison Street / Whitesburg, KY 41858
606-633-0108


FANIA
RAUL MARRERO
Director De Grabaccion:
Johnny Pacheco
Produccion Por:
Jerry Masucci
Arreglista Y Director:
Hector De Leon
LP 351 A
MONO
1. TODAVIA—2:45
(A. Manzanero) Dunbar Music
2. BUSCANDO UN AMOR—2:19
(R.Marrero)Peer, Int.
3. NEGRO NACÍ—2:31
(R. Hernandez) Peer Int
4. TODO TERNURA—2:40
(T. Renis-A.Olivares-L.Beretta-J.Gutierrez) Southern Music
5. ORGULLO CONTRA ORGULLO—2:55
(F. Baena) Peer Int.
6. QUE MALA SUERTE—2:15
(R. Marrero) Peer Int.

FANIA

RAUL MARRERO

Director De Grabaccion:
Johnny Pacheco
Produccion Por:
Jerry Masucci
Arreglista Y Director:
Hector De Leon

LP 351 B
MONO

1. AMOR AZUL (Love Is Blue) —2:30
(A. Popp-P. Cour) Croma Music
2. ARRIBA—2:55
(J. Gutierrez) Peer Int.
3. PEDACITOS DE AMOR—3:07
(E. Davidson) Morro Music
4. MI CARIÑO POR TI—2:45
(R.. Ramirez) Peer Int.
5. CUANDO ESTOY CONTIGO—2:50
(A. Manzanero) Peer Int.
6. ELLA ES MI VIDA—3:09
(R. Hernandez) Peer Int.

LICKS AND 3 BOYS

Marketed & Distributed by
World Enterprise Records
4905 Church Avenue
Brooklyn, N.Y. 11203
(718) 282-7746/282-7709
Telex: 4973708WORLDUI
Fax: 4698056

SUPERSTARS HIT PARADE VOL. 7

Produced by King Jammy
Arranged by King Jammy
& John John

SIDE A
LALP 39

1. GHETTO CELEBRITY (G. Isaacs)
   GREGORY ISAACS
2. RUB A DUB MARKET (S. Minott)
   SUGAR MINOTT
3. ALL IN THE GAME (Adapted)
   ERNEST WILSON
4. I'M COMING HOME (Adapted)
   (A THRILLER "U"
5. OH MAMMY BLUE (Adapted)
   HORACE ANDY
6. TELL HIM I'M NOT HOME (Adptd)
   SANCHEZ

LOVE AND LOVE

Marketed & Distributed by
World Enterprise Records
4905 Church Avenue
Brooklyn, N.Y. 11203
(718) 282-7746/282-7709
Telex: 4973708WORLDUI
Fax: 4698056

SUPERSTARS HIT PARADE VOL. 7

Produced by King Jammy
Arranged by King Jammy
& John John

SIDE B
LALP 39

1. SUZIE WONG (L. Thompson)
   LINVAL THOMPSON
2. WOMAN OF MY DREAM (L. James/J. Holt)
   JOHN HOLT
3. MIDNIGHT LOVER (A. Campbell)
   AL CAMPBELL
4. I MAY NEVER SEE MY BABY (Adptd)
   JIMMY RILEY
5. ADDICTED TO LOVE (L. Gibbon)
   LEROY GIBBON
6. ADDICTED TO SAX (D. Fraser)
   DEAN FRASER

ANGEL RECORDS



Manufactured in U.S.A.
(X-YAX 166) 33⅓

Recorded in Europe
S. 35763

VERDI

(1)-Nel di della vittoria. Cavatina: Vieni! t'affretta!
"MACBETH" (Act 1) (Piave)

(2)-La luce langue "MACBETH" (Act 2) (Piave)

(3)-Una macchia e qui tuttora!
(Sleep Walking Scene)
"MACBETH" (Act 4) (Piave)

MARIA MENEGHINI CALLAS-Soprano
and THE PHILHARMONIA ORCHESTRA
conducted by NICOLA RESCIGNO
Sung in Italian

STEREO

ANGEL RECORDS



Manufactured in U.S.A.
(X-YAX 167) 33⅓

Recorded in Europe
S. 35763

VERDI

(1)-Ben io l'invenni. Anch'io dischiuso un giorno
"NABUCCO" (Act 2) (Solera)

(2)-Sorta e la notte. Cavatina: Ernani! Ernani,
involami "ERNANI" (Act 1) (Piave)

(3)-Tu che le vanita "DON CARLO"
(Act 4) (Mery, du Locle & de Lauzieres)

MARIA MENEGHINI CALLAS-Soprano
and THE PHILHARMONIA ORCHESTRA
conducted by NICOLA RESCIGNO
Sung in Italian

STEREO


STEREO FIDELITY
ADVENTURES IN SOUND
LES GRANDES
CHANSONS - Volume IV
JACQUELINE FRANCOIS
with Paul Durand and his Orchestra
1. PARIS JE T'AIME (Paris, Stay the Same)
- H. Bataille - C. Grey - V. Schertzinger -
WS 326
NONBREAKABLE
Side 1
XSM 51072
2. MON COEUR EST UN VIOLON
- M. LaParcerie -
3. C'EST MON GIGOLO (Just A Gigolo)
- A. Mauprey - J. Lenoir - L. Casucci -
4. FASCINATION - M. de Feraudy - F. D. Marchetti -
5. ICI L'ON PECHE - J. Tranchant -
6. SEULE CE SOIR - P. Durand
- R. Noel - J. Casanova -
COLUMBIA
"COLUMBIA", MARCAS REG. MADE IN U.S.A.

STEREO FIDELITY

ADVENTURES IN SOUND

LES GRANDES CHANSONS - Volume IV

JACQUELINE FRANCOIS

with Paul Durand and his Orchestra

1. J'AI DEUX AMOURS (Two Loves Have I)
- G. Koger - H. Varna - V. Scotto -
2. A PARIS, DANS CHAQUE FAUBOURG
From the film, "14 Juillet"

WS 326
NONBREAKABLE

Side 2
XSM 51073

- R. Clair - M. Jaubert -
3. SOUS LES TOITS DE PARIS
R. Nazelles - R. Moretti -
4. LA MER (Beyond the Sea)
- C. Trenet - A. Lasri - Arr: Paul Durand
with Mario Fontana and his Orchestra
5. VOUS QUI PASSEZ SANS ME VOIR
- J. Hess - C. Trenet -
6. QUE RESTE-T-IL DE NOS AMOURS?
- C. Trenet -

COLUMBIA

®"COLUMBIA" MARCAS REG. MADE IN U.S.A.

SARAH BAKER

1. HIGH CALIBER LOVE (4:05)
*2. PACK OF LIES (3:42)

Firenze

I

SEB 003

3. ANOTHER DOOR (4:45)
**4. USE IT OR LOSE IT (2:55)
5. GOT MY REASONS (3:50)

Produced by Markus James and Sarah Baker
All songs by Sarah Baker © 1990 Estalee Music/ASCAP
except * with Markus James
** with Billy Lewis

Firenze Records
1827 Haight St., #65
San Francisco, Ca. 94117

MANUFACTURED BY FIRENZE RECORDS

SARAH BAKER

1. THE LAST GOODBYE (3:17)
2. AM I EVER ON YOUR MIND (3:15)

Firenze

II

SEB 003

3. LIVE WIRE (2:08)
4. CHILD OF MY TIME (3:36)
5. GRACE (1:59)

Produced by Markus James and Sarah Baker
All songs by Sarah Baker
© 1990 Estalee Music/ASCAP
℗ 1990 Firenze Records
Firenze Records
1827 Haight St., #65
San Francisco, Ca. 94117
MANUFACTURED BY FIRENZE RECORDS

When I Sing For Him

PORTER WAGONER

79-1A
SIDE ONE

1. LIFE'S RAILWAY TO HEAVEN (Kirk Maver)
(Robert Mellin Music Pub. Corp.-BMI-2:47)
2. OLD CAMP MEETING TIME (Ira Stanphill)
(Singspiration-SESAC-1:45)
3. PEACE IN THE VALLEY (Arrangement by Porter Wagoner)
(P. & J. Music-ASCAP-2:47)
4. SATAN'S RIVER (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:53)
5. WHERE THE ROSES NEVER FADE (W. Willmuth)
(The Church of God-SESAC-2:02)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE TWO



1. I THOUGHT OF GOD (Marijohn Wilkin)
(Cedarwood Pub. Co.-BMI-2:57)
2. I FOUND A ~~MAN~~ (Porter Wagoner)
(Owepar Pub. Co.-BMI-3:05)
3. HEAVEN ON MY MIND (Linda Carol Moore)
(Linda Carol Music-ASCAP-2:22)
4. JUST A ROSE WILL DO (J. A. McClung)
(Hartford Music-SESAC-2:19)
5. THE BIRD THAT NEVER FLEW (Porter Wagoner)
(Owepar Pub. Co.-BMI-3:33)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE THREE



P&J RECORDS

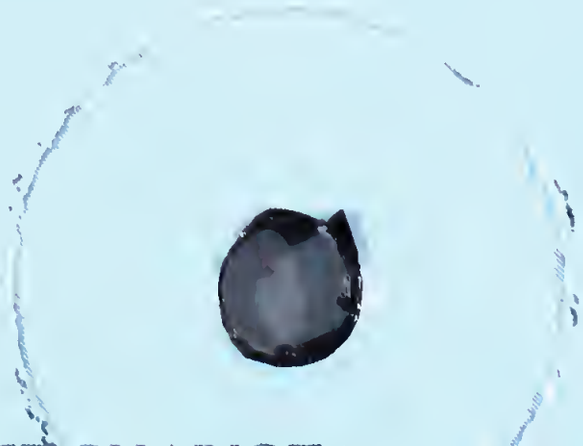
1. WHERE WOULD JOHN BAPTIZE JESUS (Artic MacLaren)
(Grandslam Music-ASCAP-2:48)
2. WHAT WOULD YOU DO (IF JESUS CAME TO YOUR HOUSE)
(Hugh Ashley and Lois Blanchard)
(Earl Barton Music, Inc.-BMI-2:30)
3. SINGING ON THE MOUNTAIN (Porter Wagoner)
(P. & J. Music-ASCAP-2:14)
4. SATAN GETS THE GOLD (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:30)
5. CITY ON THE HILL (Wade Mainer)
(Jaymore Music-BMI-1:40)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE FOUR



P&J RECORDS

1. SWING LOW SWEET CHARIOT (arrangement by Porter Wagoner)
(P. & J. Music-ASCAP-2:34)
2. RANK STRANGERS (Ann Bybee)
(Warden Music-BMI-2:44)
3. TROUBLE IN THE AMEN CORNER (Archie Campbell)
(Tree Pub. Co. Inc. BMI-4:24)
4. WHEN I SING FOR HIM (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:43)
5. LORD, BUILD ME A CABIN IN GLORY (Curtis Stewart)
(Stamps Quarter Music Co.-ASCAP-2:23)

© 1979 P&J Productions
Nashville, Tennessee


Capitol
REG U.S. PAT. OFF.
RECORDS
SIR THOMAS BEECHAM, BART, C. H.
conducting THE ROYAL PHILHARMONIC ORCHESTRA
Solo Violin: Steven Staryk
G-7250 I
(G-X-1-7250)
RICHARD STRAUSS
Symphonic Poem
EIN HELDENLEBEN
Op. 40
(A Hero's Life) (21:40)
Part 1
Recorded in England
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. Capitol • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
RECORDS
SIR THOMAS BEECHAM, BART, C. H.
conducting THE ROYAL PHILHARMONIC ORCHESTRA
Solo Violin: Steven Staryk
G-7250
(G-X-2-7250)
2
RICHARD STRAUSS
Symphonic Poem
EIN HELDENLEBEN
Op. 40
(A Hero's Life) (21:47)
Conclusion
Recorded in England
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859

angel

1

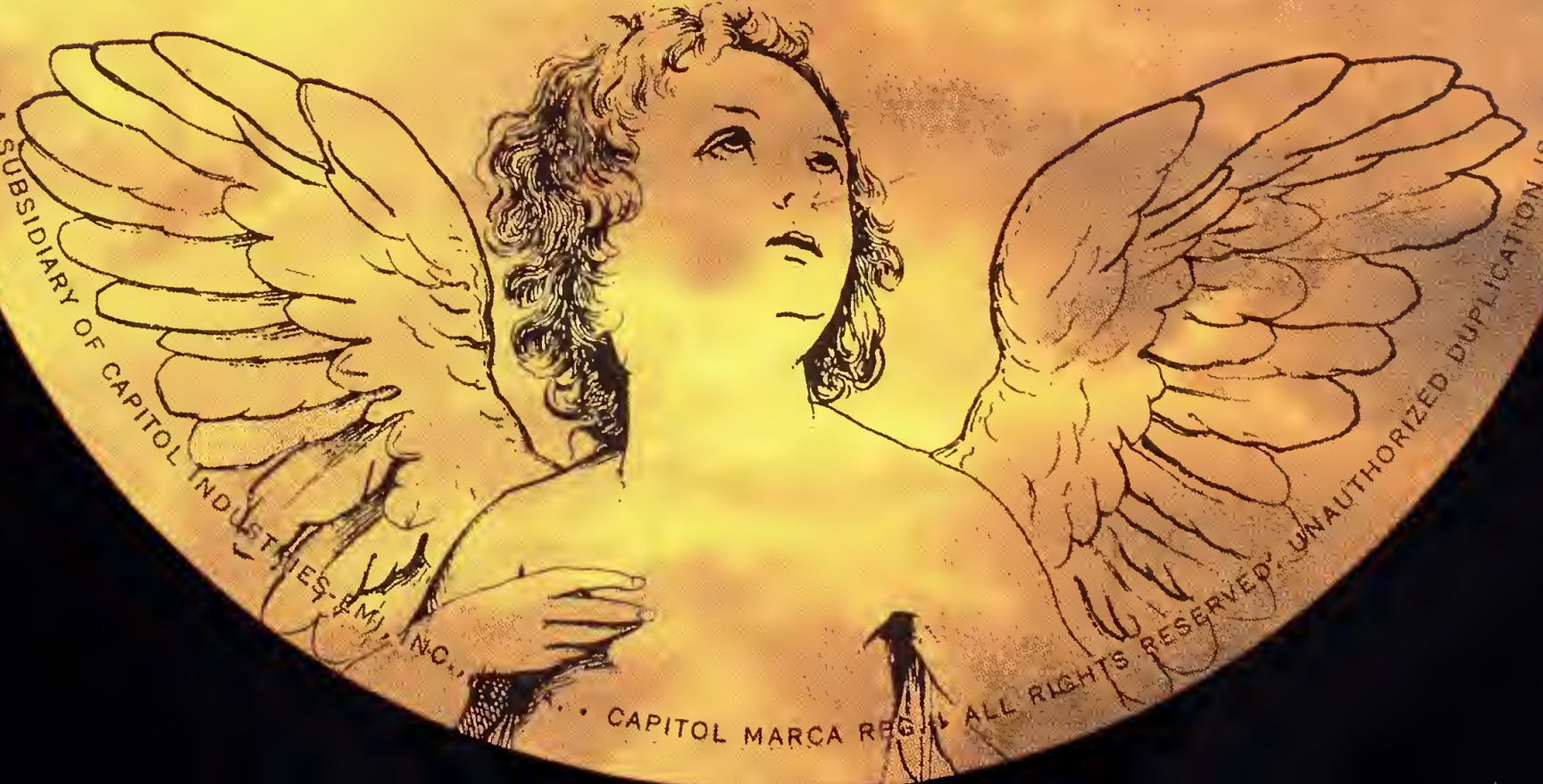
Ballets from Verdi Operas

I Vespri siciliani—"The Four Seasons"

PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.
with John McCaw (clarinet)
& Gordon Hunt (oboe)

S-1-37801
STEREO
33-1/3

Recorded in England
©1981 EMI Records Limited



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC.
CAPITOL MARCA REG.
ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

angel

2

Ballets from Verdi Operas

Macbeth—1. Ballet • 2. Chorus of Witches
and Dance of the Spirits (Ambrosian Opera Chorus)
Aida—3. Dance of the Little Moorish Slaves
4. Grand March and Ballet

NEW PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.

S-2-37801
STEREO
33-1/3

Recorded in England
©1981, 1976, 1974 EMI Records Limited



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC.
CAPITOL MARCA REG. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

SIDE A

Code Purple - Andrew Neil

Produced by Tree Heart Records LLC

©2017



1. Animals in Zoos 2:54
2. Rocken 4:52
3. Boom 5:23
4. Superhero 4:54
5. Lonely Road 3:39

SIDE B

Code Purple - Andrew Neil

Produced by Tree Heart Records LLC

©2017



1. Rainsong 3:08
2. I Don't Want To Play 4:39
3. Outlaw 4:28
4. Tears of a Soldier 2:49
5. Roses 2:52
6. Thought of You 3:12

CHERRY RECORDS

TRINIDAD STEEL DRUMMERS

Side One
(C-4003-A)

10113
STEREO

ROMEO & JULIET

TONIGHT

A MAN AND A WOMAN

FRIENDS

CLOSE TO YOU

I HAVE DREAMED

RAINDROPS

QUEEN OF THE BANDS

(S-2663)

CHERRY RECORDS

TRINIDAD STEEL DRUMMERS

Side Two
(C-4003-B)

10113
STEREO

HEY JUDE

MY WAY

OH HAPPY DAY

SUNNY

JAMAICAN FAREWELL

YELLOW BIRD

MARY ANN

VARIATIONS ON A THEME
FROM PAGININI

PALET

(S-2664)

DIGITAL

1 **Berlioz: Roméo et Juliette**
Part I: Introduction — Prologue & Strophes — Scherzetto

JESSYE NORMAN (soprano), JOHN ALER (tenor), THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-1-3997-1
270445-1TA
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES - EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORZIED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

DIGITAL

2

Berlioz: Roméo et Juliette
Part II: (beginning): 1. Roméo seul
— Grand fête chez Capulet • Scène d'amour

THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-2-3997-1
270445-1TB
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES - EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORZIED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

DIGITAL

3

Berlioz: Roméo et Juliette

Part II (conclusion): 1. Scherzo: La reine Mab
Part III (beginning): 2. Convoi funèbre de Juliette
3. Roméo au tombeau des Capulets

THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-3-3997-2
270446-1TA
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal DMM Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES - EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

DIGITAL

4

Berlioz: Roméo et Juliette
Part III (conclusion): Finale

SIMON ESTES (bass)
THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-4-3997-2
270446-1TB
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORZIED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian



SIDE 1
741-A

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56 RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 2
741-B

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 3
741-C

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56 RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 4
741-D

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

LONG PLAYING

TRADE MARK

33⅓ R.P.M. STEREO

ODEON

(2YEA.3021)

PASD. 2280

℗ 1966

1 1

THE MENUHIN FAMILY

CONCERTO IN F MAJOR, K.242 (MOZART)

(1)—1st Movement: Allegro. (2)—2nd Movement: Adagio
(3)—3rd Movement: Rondo (Tempo di Menuetto)
(Cadenzas by Mozart)

HEPHZIBAH, YALTAH and JEREMY MENUHIN (Pianos)
and LONDON PHILHARMONIC ORCHESTRA
conducted by YEHUDI MENUHIN

THE GRAMOPHONE CO.LTD. · ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN GT BRITAIN.

LONG PLAYING

TRADE MARK

33⅓ R.P.M. STEREO

ODEON

(2YEA.3022)

℗ 1966

PASD. 2280

2 2

THE MENUHIN FAMILY

CONCERTO IN E FLAT MAJOR, K.365 (MOZART)

(1)—1st Movement: Allegro. (2)—2nd Movement: Andante
(3)—3rd Movement: Rondo (Allegro)
(Cadenzas by Mozart)

HEPHZIBAH MENUHIN & FOU TS'ONG (Pianos)
and BATH FESTIVAL ORCHESTRA
conducted by YEHUDI MENUHIN

THE GRAMOPHONE CO.LTD. · ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN GT BRITAIN.



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435701 A

Side 1

LISZT

A FAUST SYMPHONY

1st Movement: FAUST

(Lento assai - Allegro impetuoso -
Allegro agitato ed appassionato assai)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED

EMI



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435701 B

Side 2

LISZT

A FAUST SYMPHONY

2nd Movement: GRETCHEN

(Andante soave)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.

EMI



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435711 A

Side 3

LISZT

A FAUST SYMPHONY

3rd Movement: MEPHISTOPHELES (Words by Goethe)

(Allegro vivace ironico - Andante mistico [Apotheosis])

GÖSTA WINBERGH - Tenor

WESTMINSTER CHOIR COLLEGE MALE CHORUS

(Director: Joseph Flummerfelt)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

Sung in German

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

EMI



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435711 B

Side 4

LISZT

LES PRELUDES -
SYMPHONIC POEM No.3

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.

EMI

MUSIC by Jupiter

CHA CHA CHA - Part 1

33⅓ R.P.M.

LP 16 A

1 - CHA CHA MI BABY - cha cha

2 - SABROSO GUAPACHA - cha cha

3 - INSTRUMENTAL GUARACHA

4 - VI ANDERO cha cha

5 - BAILA MI MERENGUE

6 - CHA CHA CHA

MUSIC by Jupiter

CHA CHA CHA - Part 2

33⅓ R. P. M. LP 16 B

1 - CUIDADO CON LA MANO cha cha

2 - PIEL CONELA cha cha

3 - MI POLLA merengue

4 - EL CHARLATON guaracha

5 - QUIEN SERA bolero cha cha

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO®

de Colección

RAFF

TRL-1601

℗© 1983

1.-NO SE PUEDE PARAR LA MUSICA
H. Belolo- Phil Hortt- Beauris Whitehead

LADO A
33 1/3 RPM
ESTEREO

Bajo Licencia de:
SONOGRAFICA DE
VENEZUELA C.A.



2.-ENSEÑAME A CANTAR
Fernando Arbex
3.-SOY NATURAL
Edgardo Diaz
4.-ELLA A A
J. Seijas- H. Herrero- G. Escolar
5.-DOS NIÑOS
Juan Farrel
6.-VOULEZ VOUS
B. Anderson- Bulvaeus- Diaz
7.-ME VOY A ENAMORISCAR
Juan Pardo

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO®

de Colección

RAFF

TRL-1601

℗© 1983

1.-CHIQUITITA
V. Anderson- B. Ulbaeus

LADO B
33 1/3 RPM
ESTEREO

Bajo Licencia de:
SONOGRAFICA DE
VENEZUELA C.A.

2.-COSITA LOCA LLAMADA AMOR
F. Mercury

3.-LIBRE MI CORAZON
Leyda E. Colón

4.-VOY A AMERICA
J. Seijas- E. Guerín- C. Villa

5.-QUIERO VERTE FELIZ
Carlos F. Prida

6.-LOS FANTASMAS
Honorio Herrero

7.-MAS MUCHO MAS
J. Seijas - C. Villa- E. Guerín

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA. 90006.



GEFFEN RECORDS

PRO-A-2859
PROMOTIONAL COPY.
NOT FOR SALE.

Side 1
33 1/3 RPM

TESLA

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

From the Geffen album MECHANICAL RESONANCE (GHS 24120)

GETTIN' BETTER (LP Version) 3:20
(Keith/Hannon)

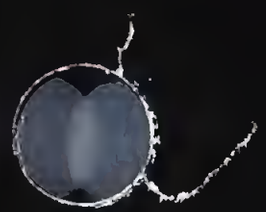
City Kidd Music ASCAP

℗ 1986 The David Geffen Company



GEFFEN RECORDS

PRO-A-2859
PROMOTIONAL COPY.
NOT FOR SALE.



Side 2
33 1/3 RPM

TESLA

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

From the Geffen album MECHANICAL RESONANCE (GHS 24120)

GETTIN' BETTER (LP Version) 3:20
(Keith/Hannon)

City Kidd Music ASCAP

℗ 1986 The David Geffen Company



"GREAT GROUPS OF THE FIFTIES"
Volume One

SEND FOR FREE CATALOG

COL 5037
SIDE ONE

1. IN THE STILL OF THE NIGHT - The Five Satins - (F. Parris) - Angel Music (BMI)
2. I SEE A STAR - The Roulettes - (Galanti) - G&H Music (BMI)
3. DEAR ONE - The Scarlets - (F. Parris) - Bob-Dan (BMI)
4. YOU PAINTED PICTURES - The Spaniels - (B. Roth) - Tollie-Tawny (BMI)
5. FOUNTAIN OF LOVE - The Starlarks - (Forbes) - Angel-Franwil (BMI)
6. BE TRUE - The Vocaleers - (Duncan-Robinson) - Bob-Dan (BMI)
7. A FOOL WAS I - The Veltones - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



"GREAT GROUPS OF THE FIFTIES"
Volume One

SEND FOR FREE CATALOG

COL 5037
SIDE TWO

1. I'M SO HAPPY - Lewis Lymon & The Teenchords - (Robinson) - Fire (BMI)
2. CREATION - The Kings
3. OH GEE, OH GOSH - The Kodaks - (Kodaks) - Fire (BMI)
4. HEAVENLY FATHER - The Castelles - (The Castelles) - Slotkin (BMI)
5. STARS IN THE SKY - The Channels - (Lewis-Robinson) - Spinning Wheel (BMI)
6. ARE YOU SORRY - The Whispers - (Johnson) - Andrea Music (SESAC)
7. WHAT'S WRONG - The Avalons - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

CSP

A Service of CBS Records

Collectors' Series™

The CBS Television production of RODGERS and HAMMERSTEIN'S
"CINDERELLA"

AOS 2005
STEREO

33 1/3 RPM
Side 1
XSM 41313

Starring JULIE ANDREWS; Music by Richard Rodgers;
Book and Lyrics by Oscar Hammerstein II; Featuring Howard Lindsay,
Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostley,
Jon Cypher and Edith Adams; Musical Director: Alfredo Antonini

1. MARCH: WHERE IS CINDERELLA?
2. IN MY OWN LITTLE CORNER (Julie Andrews)
3. THE PRINCE IS GIVING A BALL (Bob Penn, Ensemble)
4. ROYAL DRESSING ROOM SCENE (Dorothy Stickney, Howard Lindsay, Iggie Wolfington, George Hall)
5. IN MY OWN LITTLE CORNER (reprise); GODMOTHER'S SONG: IMPOSSIBLE!; IT'S POSSIBLE! (Julie Andrews, Edith Adams)
6. GAVOTTE

Collectors' Series AND COLLECTORS' SERIES ARE TRADEMARKS OF CBS RECORDS. Marcas Reg./Printed in U.S.A.

CSP

A Service of CBS Records

Collectors' Series™

The CBS Television production of RODGERS and HAMMERSTEIN'S
"CINDERELLA"

AOS 2005
STEREO

33 1/3 RPM
Side 2
XSM 44241

Starring JULIE ANDREWS; Music by Richard Rodgers;
Book and Lyrics by Oscar Hammerstein II; Featuring Howard Lindsay,
Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostley,
Jon Cypher and Edith Adams; Musical Director: Alfredo Antonini

1. TEN MINUTES AGO (Julie Andrews, Jon Cypher)
2. STEPSISTERS' LAMENT (Alice Ghostley, Kaye Ballard)
3. WALTZ FOR A BALL
4. DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL (Julie Andrews, Jon Cypher)
5. A LOVELY NIGHT
(Julie Andrews, Ilka Chase, Kaye Ballard, Alice Ghostley)
6. THE SEARCH
7. THE WEDDING

Collectors' Series AND COLLECTORS' SERIES ARE TRADEMARKS OF CBS RECORDS. Marcas Reg./Printed in U.S.A.



Breck Wall & Joe Peterson

Present

WPS - 3650

Side 1

BOTTOMS UP

STEREO



Breck Wall & Joe Peterson

Present

WPS - 3650

Side 2

BOTTOMS UP

STEREO

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO

RAFF

RF 9089



QUIERO ROCK
(Seijas/Villa/Monroy)
LADY
(Seijas/Villa/Monroy)
Y YO NO BAILO
(Seijas/Villa/Monroy)
ES POR AMOR
(Seijas/Villa/Monroy)
LA CHISPA DE LA VIDA
(C. Villa)

Editoras: Quiroga/Rimo/Pacifico
Bajo Licencia de SONOGRAFICA VENEZOLANA, C.A.
℗ © 1982 Profono Internacional, Inc.

LP
33⅓ R.P.M.
stereo
LADO A

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO

RAFF

RF 9089



DULCES BESOS
(Seijas/Villa/Monroy)
FORMULA
(Luis G. Escolar)
CUANDO PASARA
(Seijas/L.G. Escolar)
COMO ERES TU
(Luis G. Escolar)
SUSANA
(Luis G. Escolar)

LP
33⅓ R.P.M.
stereo
LADO B

Editoras: Quiroga/Rimo/Pacifico
Bajo Licencia de SONOGRAFICA VENEZOLANA, C.A.
℗ © 1982 Profono Internacional, Inc.

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ΣRATO

NUM 75248

Face 1

GRAVURE UNIVERSELLE

Fabriqué en France

(4'39-2"-5'07-3"-5'12)15'03-
10"-(6'28-2"-3'33-2"-3'57)14'01
29'14

CONCERTI PER MANDOLINI

Giovanni PAISIELLO

CONCERTO EN MI BÉMOL MAJEUR
pour mandoline, cordes et clavecin
Allegro Maestoso
Larghetto
Allegretto

CONCERTO EN DO MAJEUR
pour mandoline, cordes et clavecin
Allegro
Larghetto
Allegro

Ugo ORLANDI, mandoline
I SOLISTI VENETI
Claudio SCIMONE

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

ΣRATO

NUM 75248

Face 2

GRAVURE UNIVERSELLE

Fabriqué en France

(3'47-3"-4'15-4"-3'25)11'34-
10"-(7'10-3"-4'57-3'10)15'19
27'03

CONCERTI PER MANDOLINI

Franscesco LECCE
CONCERTO EN SOL MAJEUR
pour mandoline, cordes et clavecin
Allegro
Largo
Allegro balletto

Antonio Maria GIULIANI
CONCERTO EN MI MAJEUR
pour deux mandolines, alto et orchestre
Allegro
Andante
Allegro

Ugo ORLANDI & Dorina FRATI, mandolines
Jodi LEVITZ, alto
I SOLISTI VENETI
Claudio SCIMONE

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RESERVES. SAUF AUTORISATION. LA DUPLICATION. LA LOCATION. LE PRET. L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS


DRUM CORPS INTERNATIONAL
1983 WORLD CHAMPIONSHIP
MIAMI, FLORIDA
Volume 1
Side 1
(42021)
GARFIELD CADETS
GARFIELD, NEW JERSEY
SUNCOAST SOUND
TAMPA BAY, FLORIDA
1983 DCI RECORDING Ⓟ


DRUM CORPS INTERNATIONAL
1983 WORLD CHAMPIONSHIP
MIAMI, FLORIDA
Volume 1
Side 2
(42021)
CAVALIERS
ROSEMONT, ILLINOIS
BRIDGEMEN
BAYONNE, NEW JERSEY
1983 DCI RECORDING Ⓟ


Capitol
HERE & NOW
DORSEY BURNETTE
STEREO
SW 71094
(SW-1-71094)
SIDE 1
1. I JUST COULDN'T LET HER WALK AWAY
(C. Bell-A. Harkins) ASCAP/BMI-2:25
2. DADDY DON'T YOU WALK SO FAST
(P. Callender-C. Stephens) ASCAP-2:33
3. TOGETHER AGAIN
(Buck Owens) BMI-1:59
4. IN THE SPRING (The Roses Always Turn Red)
(Dorsey Burnette) BMI-3:05
5. CRY MAMA
(Dorsey Burnette) BMI-2:36
Produced by Steve Stone
for 1-2-3 Records, Inc.
℗ 1972 Capitol Records, Inc.
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
HERE & NOW
DORSEY BURNETTE
STEREO
SW 71094
(SW-2-71094)
SIDE 2
1. LONELY TO BE ALONE
(Dorsey Burnette) BMI-2:48
2. I LOVE YOU BECAUSE
(Leon Payne) BMI-3:09
3. I NEVER PICKED COTTON
(C. Williams-B. George) BMI-2:26
4. THE SAME OLD YOU, THE SAME OLD ME
(Dorsey Burnette) BMI-3:02
5. HEALIN' SAVIN' SANCTIFYIN' LOVE
(S. Stone-C. Roberts) BMI-1:55
Produced by Steve Stone
for 1-2-3 Records, Inc.
℗ 1972 Capitol Records, Inc.
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.

EPIC

The Original Motion Picture Sound Track Recording
From The Anglo Amalgamated Film
A Warner Bros. Release

HAVING A WILD WEEKEND
THE DAVE CLARK FIVE

LN 24162
NONBREAKABLE

SIDE 1
XEM 110230

1. HAVING A WILD WEEKEND -D. Clark - M. Smith-
2. NEW KIND OF LOVE -D. Clark - M. Smith-
3. DUM-DEE-DEE-DUM -D. Clark - D. Payton-
4. I SAID I WAS SORRY -D. Clark - L. Davidson-
5. NO STOPPING -D. Clark - L. Davidson-
6. DON'T BE TAKEN IN -D. Clark - L. Davidson-

Produced by Dave Clark
Manufactured by EROS

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.



The Original Motion Picture Sound Track Recording
From The Anglo Amalgamated Film
A Warner Bros. Release

HAVING A WILD WEEKEND
THE DAVE CLARK FIVE

LN 24162
NONBREAKABLE

SIDE 2
XEM 110231

1. CATCH US IF YOU CAN -D. Clark - L. Davidson-
2. WHEN I'M ALONE -D. Clark - M. Smith-
3. IF YOU COME BACK -D. Clark - L. Davidson-
4. SWEET MEMORIES -D. Clark - L. Davidson-
5. DON'T YOU REALIZE -D. Clark - M. Smith-
6. ON THE MOVE -D. Clark - D. Payton-

Produced by Dave Clark
Manufactured by EROS

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.


SUN
"MONSTERS"
JERRY LEE LEWIS
STEREO
SIDE 1
SW-95638
SW-1-95638
Manufactured by Longines Symphonette,
Symphonette Square, New Rochelle, New York
Underlicensed from Capitol Records Inc.
1. "DON'T BE CRUEL" 1:58
2. "YOUR CHEATING HEART" 2:10
3. "SAVE THE LAST DANCE FOR ME" 1:50
4. "PINK PEDAL PISHERS 2:05
5. "GOOD GOLLY MISS MOLLY" 2:16
6. "MATCHBOX" 1:42
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.


SUN
"MONSTERS"
JERRY LEE LEWIS
STEREO
SIDE 2
SW-95638
SW-2-95638
Manufactured by Longines Symphonette,
Symphonette Square, New Rochelle, New York
Underlicensed from Capitol Records Inc.
1. "BE BOP A LULA" 2:27
2. "JAILHOUSE ROCK" 1:58
3. "DRINKING WINE SPO-DEE-O-DEE" 2:33
4. "HONEY HUSH" 2:03
5. "SINGING THE BLUES" 2:05
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.

FLEETWOOD

°Voice of the Corps Series



FCLP 2293
Side One
33⅓ R.P.M.
Long Playing Record

Vol. 2
COMPATIBLE STEREO

1971 DREAM

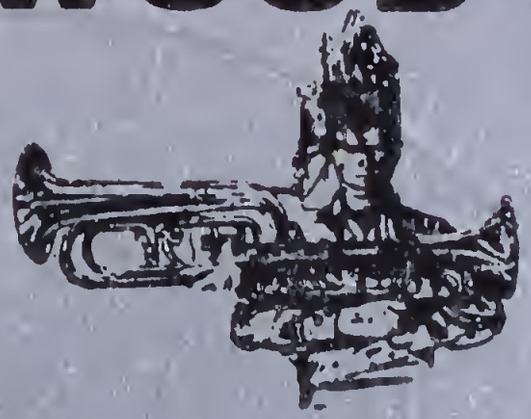
27th LANCERS

BLUE ROCK

°FLEETWOOD RECORDING COMPANY, INC. ○ REVERE, MASSACHUSETTS

FLEETWOOD

"Voice of the Corps Series



FCLP 2293
Side Two
33⅓ R.P.M.
Long Playing Record

Vol. 2
COMPATIBLE STEREO

1971 DREAM

BOSTON CRUSADERS

ST. ANDREW BRIDGEMEN

©FLEETWOOD RECORDING COMPANY, INC. ○ REVERE, MASSACHUSETTS


Capitol
DON'T KEEP ME LONELY TOO LONG
MELBA MONTGOMERY
STEREO
ST-8-0468
(ST-1-8-0468)
SIDE 1
1. ACHING, BREAKING HEART
(Rick Hall) BMI-2:17
2. HUNGRY EYES
(Merle Haggard) BMI-3:18
3. SAY YOU'LL NEVER LEAVE ME
(Melba Montgomery) BMI-2:33
4. THORNS IN A BED OF ROSES
(Earl Montgomery) BMI-2:45
5. WHERE DO WE GO FROM HERE
(Jerry Chesnut) BMI-2:29
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
DON'T KEEP ME LONELY TOO LONG
MELBA MONTGOMERY
STEREO
ST-8-0468
(ST-2-8-0468)
SIDE 2
1. DON'T KEEP ME LONELY TOO LONG
(Melba Montgomery) BMI-2:47
2. TOGETHER AGAIN
(Buck Owens) BMI-2:27
3. WALK ON ME
(Earl Montgomery-Melba Montgomery) BMI-2:22
4. THE CLOSER SHE GETS
(Kent Westberry-Merv Shiner) BMI-2:30
5. SAD SITUATION
(C. Pitts) BMI-2:47
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
BABY, YOU'VE GOT
WHAT IT TAKES
CHARLIE LOUVIN &
MELBA MONTGOMERY
Stereo
SW 8-0808
(SW-1-8-0808)
Side 1
1. BABY, YOU'VE GOT WHAT IT TAKES
(M. Stein-C. Otis) BMI 2:38
2. WE SURE CAN LOVE EACH OTHER
(B. Sherrill-T. Wynette) BMI 2:46
3. DON'T BELIEVE ME
(J. Breese-L. Allen-J. Wooten) BMI 3:18
4. LET ME PUT IT ANOTHER WAY
(Helen Corneilus) BMI 2:09
5. WHEN I STOP DREAMING
(I. Louvin-C. Louvin) BMI 2:13
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
BABY, YOU'VE GOT
WHAT IT TAKES
CHARLIE LOUVIN &
MELBA MONTGOMERY
Stereo
SW 8-0808
(SW-2-8-0808)
Side 2
1. DID YOU EVER
(Bobby Braddock) BMI 2:42
2. ONE BY ONE
(J. Wright-J. Anglin-J. Anglin) BMI 2:48
3. NEW DREAMS AND SUNSHINE
(Curly Putman) BMI 3:06
4. AFTER THE FIRE IS GONE
(Conway Twitty) BMI 2:36
5. TAKE UP WHERE GOODBYE BEGAN
(R. Burt, Jr.-P. Johnson) ASCAP 3:15
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
RECORDS
THE BIG, BEAUTIFUL COUNTRY WORLD OF
MELBA MONTGOMERY
STEREO
ST-8-0328
(ST-1-8-0328)
SIDE 1
1. AS FAR AS MY FORGETTING'S GOT (BMI-2:18)
(Sherry Bryce)
2. FOOLIN' AROUND (BMI-2:01)
(Buck Owens-Harlan Howard)
3. POINT OF NO CONCERN (BMI-2:27)
(Thomas O. Brown)
4. YOU LET ME WIN (BMI-2:51)
(Earl Montgomery)
5. JOHNNY ONE TIME (BMI-2:59)
(Dallas Frazier-A. L. Owens)
Produced By Ken Nelson
MANUFACTURED UNDER LICENSE FROM CAPITOL RECORDS, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIFORNIA


Capitol
REG U S PAT OFF
RECORDS
THE BIG, BEAUTIFUL COUNTRY WORLD OF
MELBA MONTGOMERY
STEREO
ST-8-0328
(ST-2-8-0328)
SIDE 2
1. MR. WALKER, IT'S ALL OVER (BMI-2:59)
(Gene Crysler)
2. HE CALLED ME BABY (BMI-2:58)
(Harlan Howard)
3. LONELY STREET (BMI-2:15)
(C. Belew-K. Sowder-W. S. Stevenson)
4. MY ARMS STAY OPEN LATE (BMI-2:08)
(Curly Putman-Dan Lomax)
5. LOVE OF THE COMMON PEOPLE (BMI-3:05)
(John Hurley-Ronnie Wilkins)
Produced By Ken Nelson
MANUFACTURED UNDER LICENSE FROM CAPITOL RECORDS, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIFORNIA

THE COUNTRYMEN

La Belle RECORDS

1

HIGH FIDELITY

33⅓ R. P. M.

LAB 4454-2

LP 12250

1. TIMARIDEO
(O'Meara) 2:30
2. LONESOME TRAVELER
(O'Meara) 2:10
3. I TALK TO THE TREES
(Lerner - Lowe) 2:00
4. RED APPLE JUICE
(O'Meara) 1:40
5. CHARLESTON TOWN
(O'Meara) 2:15
6. TZENA, TZENA, TZENA, TZENA
(Parrish, Haggiz, Miron, Grossman)
1:25

La Belle Records Division of Rhom Corp. Hollywood 28, California

THE COUNTRYMEN

La Belle RECORDS

2

HIGH FIDELITY

33⅓ R. P. M.

LAB 4454-2

LP 12250

1. SINNERMAN
(O'Meara) 2:30
2. TIMES A' GITTIN' HARD
(Hayes) 2:00
3. MARBLE TOWERS
(Larry Hickman) 2:30
4. I WANT A DIAMOND
(Hobbs, Hickman, Yates, Santo) 2:20
5. ETERNITY
(Ronald Shipman) 1:40
6. VIVA EL GIGOLO
(O'Meara) 3:00

La Belle Records Division of Rhom Corp. Hollywood 28, California


plantation
Records
"CRIPPLE CRICKET AND
OTHER COUNTRY CRITTERS"
PROMOTIONAL
COPY
HARLOW WILCOX AND THE OAKIES
PLP-12
STEREO
Arranged by
David Barnes,
Harlow Wilcox and The Oakies
Produced by
Bobby Warren for
Shelby Singleton
International Productions. Inc.
SIDE 1
1. "CRIPPLE CRICKET"—1:35
2. "RUNNING BEAR"—2:32
3. "LOCO LOCUST"—2:14
4. "MILK COW BLUES"—2:25
5. "THE CRAWDAD SONG"—2:30
6. "MAY THE BIRD OF PARADISE
FLY UP YOUR NOSE"—2:26
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.

plantation Records

"CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS"

PROMOTIONAL COPY

HARLOW WILCOX AND THE OAKIES

PLP-12



STEREO

Arranged by
David Barnes,
Harlow Wilcox and The Oakies
Produced by
Bobby Warren for
Shelby Singleton
International Productions, Inc.

SIDE 2

1. "TENNESSEE STUD"—2:21
2. "LAST TIME"—2:37
3. "GONNA FIND ME A BLUEBIRD"—2:12
4. "COWTOWN"—2:19
5. "YELLOW BIRD"—1:59

A Division of The Shelby Singleton Corp. Nashville, Tenn. U.S.A.

B. B. S.

POESIA NEGRA Y HUMORISTICA

BALBINO BLANCO - SANCHEZ

LP BBS 011
33 1/3 R.P.M.

LADO A
H. en Venezuela

1 ELEGIA A EMETT TILL (N. Guillen) 2 LA EPOPEYA DEL ALBA (F. Salazar Martínez) 3 CARIDA (M. Arozarena 4 TIEMPOS DE NEGROS (J. F. Rivero) 5 LA PLENA DEL MENEALO (Luis Pales Matos) 6 MANIFIESTO DE CAM (M. Rodríguez Cardenas 7 SARAMBULE (L. A. González Carias)

B. B. S.

POESIA NEGRA Y HUMORISTICA

BALBINO BLANCO - SANCHEZ

LP BBS 011
33 1/3 R.P.M.

LADO B
H. en Venezuela

1 LA PILDORA Y EL PERRO (Aquiles Nasoa) 2 EL MATRIMONIO DE ANDRES ELOY (Miguel Otero Silva) 3 CASO SEPTIMO (Luis Peraza) 4 EL CARNERO LANUDO Y LA RATA PAUPERRIMA (S. Chapman) 5 PEPAZOS (José Juan Delgado) 6 PRESENTACION MURAL DEL HOMBRE HONRADO (Andrés Eloy Blanco) 7 UNDECIMAS PARA YOLANDA MORENO (Leopoldo Silva)



GREEK MELODIES

Featuring EVA STYL

Hi-Fi Recordings

LP-101 SIDE 1

1=ΣΑΝ ΠΕΡΝΩ-ΞΑΝΑΠΕΡΝΩ (Ν. Γούναρη)

2=ΤΡΙΖΕΙ ΤΡΙΖΕΙ Ο ΑΡΓΑΛΙΟΣ (Ν. Γούναρη)

3=ΙΣΤΟΡΙΑ ΤΗΣ ΚΡΟΥΣΤΑΛΛΩΣ (Τραϊφόρου)

4=ΣΗΚΩ ΝΑ ΧΟΡΕΨΗΣ ΛΙΓΟ (Γ. Κλουβάτου)

5=ΦΟΥΣΤΑ ΚΛΑΡΩΤΗ (Σακελλαρίου-Χατζιδάκι)

Recorded in Greece

MANUFACTURED AND DISTRIBUTED BY EUROPA RECORDS LTD. NEW YORK N.Y.

GRECOPHON

GREEK MELODIES

Featuring EVA STYL

Hi-Fi Recordings

LP-101 SIDE 2

1=ΓΛΥΚΕΙΑ ΠΑΤΡΙΔΑ (Ν. Γούναρη)
2=ΚΙ' ΑΝ ΖΟΥΜΕ ΧΩΡΙΑ ('Ιω. Βέλλα)
3=ΜΗ ΜΕ ΘΥΜΑΣΑΙ (Βέλλα-Κοφινιώτη)
4=ΣΙΓΑ ΤΙΣ ΜΑΧΑΙΡΙΕΣ ΣΙΓΑ ('Ιω. Βέλλα)
5=ΖΗΤΩ ΜΙΑ ΑΓΑΠΗ (Μ. Σουγιούλ)
6=ΑΡΧΙΣΑΝ ΤΑ ΟΡΓΑΝΑ (Μ. Σουγιούλ)

MANUFACTURED AND DISTRIBUTED BY EUROPA RECORDS LTD. NEW YORK N.Y.

Recorded in Greece

MFG. AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE

COOK

Vector - STEREO

FOLK SONGS OF OLD RUSSIA

St. John's Russian Orthodox Choir

Lawrence Havriliak, Director

33 1/3 RPM
LONG PLAYING

1097A
STEREO 45/45

Hopak (Davidowsky)
A Far Away Land (Napravnika)
The Monotonous Bell (Traditional)
At the Smithy (Traditional)

Volga Boatman (Traditional)
Twelve Brigands (Traditional)
The Cabbage Patch (Traditional)
The Bending Branch (Traditional)

Printed in U.S.A.

NEW microfusion TRADEMARK PROCESS

ONLY FOR PUB. COMMERCIAL USE ON PHONOGRAPHS IN HOMES

MFG. AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE

COOK

Vector - STEREO

RUSSIAN CHORAL CLASSICS

St. John's Russian Orthodox Choir
Lawrence Havriliak, Director

33⅓ RPM
LONG PLAYING

1097B
STEREO 45/45

Bortniansky: We Praise Thee, O Lord
Illinsky: Psalm 134 (Responsive Benediction of the Night Watch)
Bortniansky: Psalm 68
Wedel: Confession (An Easter Hymn from the Lenten Service)

Printed in U.S.A.

NEW microfusion PROCESS ®TRADEMARK

ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES

Elmer Bernstein's

FILMMUSIC COLLECTION

HELEN OF TROY

Composed by Max Steiner

Orchestra Conducted by Elmer Bernstein

Published by
Harms Music Inc. ASCAP

SIDE 1
FMC 1-A

Album I

MAX STEINER

1. MAIN TITLE
2. PARIS' FAREWELL
3. LOVE THEME
4. BATTLE
5. VICTORY - TROJAN HORSE
6. BACCHANAL
7. FINALE

Elmer Bernstein's

FILMMUSIC COLLECTION

A SUMMER PLACE

Composed by Max Steiner

Orchestra Conducted by Elmer Bernstein

Published by
Witmark Publishing ASCAP

SIDE 2
FMC 1-B

Album I

MAX STEINER

1. MAIN TITLE & ARRIVAL AT SUMMER PLACE
2. YOUNG LOVE SCENE
3. FATHER & DAUGHTER
4. REUNION IN BOATHOUSE
5. MOLLY RUNS AWAY
6. FINALE


mvm
MOUNT VERNON MUSIC
RED, WHITE AND THE BLUES
SIDE 1
33 1/3 RPM
MVM 130
LONG PLAYING
"BUCKY" CRAWFORD
RED, WHITE AND THE BLUES
LI'L OLE JUG
BLUES No. 1
RED ROMP
LAZY BLUES
MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.



RED, WHITE AND THE BLUES

SIDE 2

33 1/3 RPM

MVM 130

LONG PLAYING

"BUCKY" CRAWFORD

WHITE MIST
COME ON SEVEN
BLUES No. 2
BLUES No. 3
BOP INN

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.


FILM THEMES
BY
ALFRED NEWMAN
CP–1286
CAPRICORN
RECORDS
Mono
Playable on Stereo
SIDE ONE:
1. A Royal Scandal (1:08)
2. A Man Called Peter (3:29)
3. The President's Lady (3:15)
4. A Letter to Three Wives (3:54)
5. Come to the Stable (3:29)
6. Life Begins At 8:30 (3:49)
7. Trade Winds (3:35)
8. The Mark of Zorro (1:25)


FILM THEMES
BY
ALFRED NEWMAN
CP–1286
CAPRICORN
RECORDS
Mono
Playable on Stereo
SIDE TWO:
1. The Captain from
Castile (2:55)
2. Wuthering Heights
(3:23)
3. The Razor's Edge
(3:36)
4. All About Eve
(3:34)
5. How Green Was
My Valley (3:34)
6. David and Bathseba
(3:15)
7. The Bluebird
(2:58)
8. 12 O'Clock High
(1:28)


digitek
The Press Club
stereo
33⅓ rpm
1
I'm watching you 3:39
Here and now 4:37
All songs published by
Digitek Publishing, BMI
℗ 1985 The Press Club
PC 1185

digitek

The Press Club

stereo
33⅓ rpm

2

Obstacle to love 3:27
It's no game 3:08

All songs published by
Digitek Publishing BMI
℗ 1985 The Press Club

PC 1185



AND THE WATERS KEEP ON RUNNING THROUGH MY MIND
SEBASTIAN TEMPLE

M/S-133
Side 1



33⅓ RPM
STEREO

1. AND THE WATERS KEEP ON RUNNING THROUGH MY MIND (3:24)
2. LAMP UNTO MY FEET (2:15)
3. GO IN PEACE AND LOVE (2:17)
4. WALLS (1:48)
5. YES, LORD (2:34)
6. THE LAST DAY (1:45)

G.I.A. RECORDS
7404 S. Mason
Chicago, Ill. 60638

Words and Music by
Sebastian Temple (BMI)
Published by
Ephram Publications (BMI)



AND THE WATERS KEEP ON RUNNING THROUGH MY MIND

SEBASTIAN TEMPLE

M/S-133
Side 2

33⅓ RPM
STEREO

1. HOLY, HOLY, HOLY LORD (1:50)
2. IN THIS BREAD (2:26)
3. HERE AT THE TABLE OF THE LORD (2:29)
4. THE WORD (1:28)
5. WELCOME LORD (2:47)
6. MAKE ME YOUR OWN (2:53)

G.I.A. RECORDS
7404 S. Mason
Chicago, Ill. 60638

Words and Music by
Sebastian Temple (BMI)
Published by
Ephram Publications (BMI)


PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN
Cecil B. DeMille's
SAMSON AND DELILAH A Paramount Picture
MCA RECORDS
VIM-7267(M)
(MAPS 9597)
(VIM-7267 A)
MONO SIDE 1
33 1/3 RPM
JASRAC
1. SAMSON
2. MIRIAM AND THE DANCE TO DAGON
3. THE VALLEY OF TORAH
4. THE FEATHER DANCE
5. DELILAH'S THEME
6. BLIND SAMSON
7. THE PHILISTINE MARCH
8. DELILAH'S REMORSE
9. THE FEAST DANCE
10. BACCHANALE
11. DELILAH'S HARP
12. SAMSON AND DELILAH
Composed by Victor Young
Victor Young Conducting The
Paramount Symphony Orchestra
12
LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A.


ALL RIGHTS OF PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
MADE AND PRINTED IN JAPAN BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN
Music from Sound Track of
Technicolor Production
"SALOME"
MCA RECORDS
VIM-7267(M)
(MAPS 9597)
(VIM-7267 B)
MONO SIDE 2
33 1/3 RPM
JASRAC
1. SALOME-Main Title
2. DOCK SCENE-PRINCESS SALOME
3. NO ROMANCE
4. SALT WATER BATH
5. SALOME CARAVAN
6. JOHN ARRESTED
7. THERE IS A WAY
8. THE MESSIAH
9. DANCE OF THE SEVEN VEILS (D. Amfitheatrof)
10. SERMON ON THE MOUNT-END TITLE
Music by George Duning
Symphony Orchestra Conducted by
Morris Stoloff
⑩
LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

ROYAL WEDDING

2 SES 53 ST

SIDE 1

RECORD 1

1. EV'RY NIGHT AT SEVEN 3:01 Fred Astaire (ASCAP)
2. OPEN YOUR EYES 2:56 Jane Powell (ASCAP)
3. SUNDAY JUMPS 3:10 Johnny Green & MGM Studio Orchestra (ASCAP)
4. HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE 3:06 Fred Astaire & Jane Powell (ASCAP)
5. THE HAPPIEST DAY OF MY LIFE 2:24 Jane Powell (ASCAP)
6. YOU'RE ALL THE WORLD TO ME 2:52 Fred Astaire (ASCAP)

All Selections Written by Alan J. Lerner & Burton Lane

MGM Studio Orchestra and Chorus
Conducted by Johnny Green

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS
RICH, YOUNG AND PRETTY

2 SES 53 ST

SIDE 4

RECORD 1

1. WONDER WHY* 3:20 Jane Powell (Brodszky-Cahn)-(ASCAP)
2. WE NEVER TALK MUCH (We Just Sit Around) 2:28 Danielle Darrieux & Fernando Lamas (Brodszky-Cahn)-(ASCAP)
3. I CAN SEE YOU* 3:14 JanePowell (Brodszky-Cahn)-(ASCAP)
4. THERE'S DANGER IN YOUR EYES, CHERIE 2:52 Danielle Darrieux (Wendlling-Richman-Meskill)-(ASCAP)
5. DARK IS THE NIGHT (C'Est Fini)* 3:08 JanePowell (Brodszky-Cahn)-(ASCAP)
6. PARIS 2:38 Fernando Lamas Brodszky-Cahn)-(ASCAP)

MGM Studio Orchestra Conducted by David Rose

* David Rose and His Orchestra

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

ROYAL WEDDING

2 SES 53 ST

SIDE 2

RECORD II

1. TOO LATE NOW 2:59 Jane Powell - (Lerner - Lane)(ASCAP)
2. I LEFT MY HAT IN HAITI 2:59 Fred Astaire - (Lerner - Lane) (ASCAP)

MGM Studio Orchestra and Chorus Conducted by Johnny Green

NANCY GOES TO RIO

3. MAGIC IS THE MOONLIGHT 2:33 Jane Powell - (Grever - Pasquale) - (BMI)
4. TIME AND TIME AGAIN 3:07 Ann Sothern & Danny Scholl (Spielman-Brent)-(ASCAP)
5. YIPSEE-I-O 2:49 Carmen Miranda (R. Gilbert)-(ASCAP)
6. MUSETTA'S WALTZ FROM "LA BOHEME" 2:20 Jane Powell (Puccini - Giacosa - Illica) (ASCAP)

MGM Studio Orchestra and Chorus
Conducted by George Stoll

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

NANCY GOES TO RIO

2 SES 53 ST

SIDE 3

RECORD II

1. MAGIC IS THE MOONLIGHT 2:11 Jane Powell & Ann Sothern (Grever-Pasquale)-(BMI)
2. CA-ROOM! PA PA 3:04 Carmen Miranda (R. Gilbert)-(ASCAP)
3. LOVE IS LIKE THIS 2:57 Jane Powell (Vianna - Gilbert)-(ASCAP)

MGM Studio Orchestra and Chorus Conducted by George Stoll

RICH, YOUNG AND PRETTY

4. PARIS* 2:22 Jane Powell (Brodszky-Cahn)-(ASCAP)
5. L'AMOUR TOUJOURS (Tonight For Sure) 2:42 Danielle Darrieux (Brodszky-Cahn)-(ASCAP)
6. MY LITTLE NEST OF HEAVENLY BLUE 2:59 Jane Powell (Lehar-Spaeth)-(BMI)

MGM Studio Orchestra Conducted by David Rose

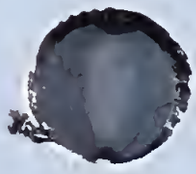
* David Rose and His Orchestra

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

SUMMIT
STEREO
a CMS series

BIZET

SUM 5035
(c 336-A)



SIDE 1
33⅓ RPM

Carmen Suite

I Prelude
II Aragonaise
III Intermezzo
IV Les Dragons d'alcala
V Les Toreadors

L'Arlesienne Suite No. 1

I Prelude
II Minuet

Vienna Peoples Opera Orchestra
Hans Haber, Conductor
℗ 1978, David Madden

Play on any mono/stereo phono

Distributed By: CMS Records, Inc.
14 Warren St., New York City. N. Y. 10007
Made in U.S.A.

SUMMIT
STEREO
a CMS series

BIZET

SUM 5035
(c 336-B)



SIDE 2
33⅓ RPM

L'Arlesienne Suite No. 1 (cont)

III Adagietto
IV Carillon

L'Arlesienne Suite No. 2

I Pastorale
II Intermezzo
III Minuet
IV Farandole

Vienna Peoples Opera Orchestra
Hans Haber, Conductor
℗ 1978, David Madden

Play on any mono/stereo phono

Distributed By: CMS Records, Inc.
14 Warren St., New York City, N. Y. 10007
Made in U.S.A.

RCA VICTOR



THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

LPM
2499
(M2PP-3989)

SIDE
1

1—SPIRIT OF GOD, DESCEND UPON MY HEART
(George Croly–Frederick C. Atkinson)

2—JESUS IS COMING AGAIN (John W. Peterson)

3—HOW GREAT THOU ART (Stuart K. Hine)

4—BURDENS ARE LIFTED AT CALVARY
(John M Moore)

5—THE LORD'S PRAYER
(Albert H. Malotte)

The Billy Graham Crusade Choir

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LONG 33⅓ PLAY

RCA VICTOR



THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

LPM 2499
(M2PP-3990)

SIDE 2

1—BLESSED ASSURANCE (Fanny J. Crosby–Mrs. J. F. Knapp)
2—I WILL SING THE WONDROUS STORY (F. H. Rawley–Peter P. Bilhorn)
3—BEAUTIFUL SAVIOR (Traditional–Arr.: F. M. Christiansen)
4—COME THOU ALMIGHTY KING (Felice De Fiardina)
5—IVORY PALACES (Henry Barraclough)
6—TURN YOUR EYES UPON JESUS (Helen H. Lemmel)

The Billy Graham Crusade Choir

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LONG 33⅓ PLAY


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
HCJB RADIO STAFF
ZLP-544
Non
Breakable
K8OP-6861-2
SIDE
1
TO GOD BE THE GLORY (ENSEMBLE) HE LIVES (GENE JORDAN, MARIMBA) SATISFIED (MEN'S CHORUS) THERE IS A GREEN HILL FAR AWAY (DOLORES VAN DER PUY, SOPRANO) JESUS SHALL REIGN (DIXIE DEAN, ACCORDION) DOWN IN THE VALLEY (VERN VAN HOVEL AND JOE SPRINGER) O JESUS, JESUS (ENSEMBLE WITH LOIS HATT, CONTRALTO)
LONG • • 33⅓ • • PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN, MADE IN U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
HCJB RADIO STAFF
ZLP-544
Non
Breakable
K8OP-6862-2
SIDE
2
I CANNOT HIDE FROM GOD (JOE SPRINGER, BASS) MY TONGUE SHALL PRAISE JEHOVAH (MIXED TRIO) HE GIVETH MORE GRACE (JEANNE ODELL, CONTRALTO) I WILL SING THE MERCIES OF GOD (HERALDERS MALE QUARTET) WHAT A FRIEND (GENE JORDAN, VIOLIN) DEEPER AND DEEPER (ENSEMBLE WITH RUTH JORDAN) THIRTY PIECES OF SILVER (RUTH AND JACK SHALANKO) NO SUNSET IN GOD'S TOMORROW (VERN VAN HOVEL, TENOR
LONG · · 33⅓ · · PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN, MADE IN U.S.A.

©1974 BY LANCE PRODUCTIONS INC

Country International Records

PHIL DAVIS — Number One

CI 725
Stereophonic
Arr. & Cond.:
John Abbott &
Angelo DiPippo
ASCAP ÷
BMI *

Side 1

33⅓ RPM

(CI-777)

1. RAINY DAY BREAKDOWN*—2:39
2. YOU'LL GET OVER IT÷—2:44
3. THE ORPHANAGE*—2:16
4. LET'S KISS LOVE HELLO*—3:15
5. MARK ONE UP FOR ME*—3:12

A DIVISION OF LANCE PRODUCTIONS Inc 353 W 57th St. N.Y. N.Y.

© 1974 BY LANCE PRODUCTIONS INC.

Country International Records

PHIL DAVIS — Number One

CI 725
Stereophonic
Arr. & Cond.:
John Abbott &
Angelo DiPippo
ASCAP ÷
BMI *

Side 2

33⅓ RPM

(CI-778)

1. THE CHAINS OF LOVE÷—2:13
2. OH GIVE ME A FOUR SQUARE MELODY*—2:18
3. RELEASE ME*—2:39
4. I SEE THE LOVE LIGHT IN YOUR EYES*—2:26
5. LOOK AT THE APPLE BLOSSOMS*—2:25

A DIVISION OF LANCE PRODUCTIONS Inc. 353 W. 57th St., N.Y., N.Y.


DISCOS CBS INTERNATIONAL
CBS
TM
PUPY SANTIAGO
PALABRAS DE AMOR
A
℗ 1989
Miami Fl.
DIL-80078
STEREO
33 1/3 RPM
1. EL AMOR ME LO COMPRAS A MI* 4:14
-Manny Benito-A. Jaen-
2. QUE MUJER EXEPCIONAL* 4:52
-Valter Pulignano-
3. DIME QUE SI* 4:16
-Luis Enrique Mejia-
4. LOS BOTONES DE LA BLUSA** 4:20
-R. Carlos-E. Carlos-
*CUTO SOTO/**TOMMY VILLARINY/***ERIC FIGUEROA/****ERNESTO SANCHEZ
Distributed & Manufactured by: Discos CBS International.

DISCOS CBS INTERNATIONAL

CBS ™

PUPY SANTIAGO
PALABRAS DE AMOR

B

℗ 1989
Miami Fl.

DIL-80078
STEREO
33 1/3 RPM

1. **SOY UN HOMBRE MUERTO*** ** 4:23
-Alvaro Torres-
2. **DILE A TU AMIGA**** 4:43
-Armando Manzanero-
3. **ALGUN ARREGLO**** 4:54
-Armando Larrinaga-
4. **AMOR POR TI*** 4:04
-B. Richard-

*CUTO SOTO/**TOMMY VILLARINY/***ERIC FIGUEROA/****ERNESTO SANCHEZ

Distributed & Manufactured by: Discos CBS International

STAR SERIES

Encore™

THE MAN WITH THE HORN

P 14357
MONO

33 1/3 RPM
Side 1
AM 14357

HARRY JAMES And His Orchestra

1. 'Taint What You Do
2. Comes Love
3. I Found A New Baby
4. Fanny May
5. Sugar Daddy
6. Avalon

℗ 1979 CBS Inc.

Encore and Encore are Trade Marks of CBS Inc.

STAR SERIES

Encore™

THE MAN WITH THE HORN

P 14357
MONO



33 1/3 RPM
Side 2
BM 14357

HARRY JAMES And His Orchestra

1. Flash
2. Night Special
3. I'm In The Market For You
4. Back Beat Boogie
5. La Paloma
6. Trumpet Rhapsody

℗ 1979 CBS Inc.



and Encore are Trade Marks of CBS Inc.

ABC-PARAMOUNT®

60 FRENCH GIRLS CAN'T BE WRONG!

LES DJINNS SINGERS

STEREO

33 1/3 RPM

F.F.S.*-FULL FREQUENCY STEREO

ST-90188

(STI-90188)

SIDE I

Mfd. by Capitol Records, Inc. U. S. A.

1. MARIE-MARIE (Dalanoe-G. Becaud) (3:36)
2. IL FAIT DES BONDS (L. Amade-G. Becaud) (2:29)
3. LE JOUR OU LA PLUIE VIENDRA (P. DeLanoe-G. Becaud) (2:53)
4. LES MARCHES DE PROVENCE (L. Amade-G. Becaud) (2:56)
5. UNE ROSE ROUGE (F. Lemarque-N. Glanzberg) (3:37)
6. OUI, OUI, OUI (P. Cour-H. Giraud) (3:12)

Orchestra directed by PAUL BONNEAU

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


ABC-PARAMOUNT®
60 FRENCH GIRLS CAN'T BE WRONG!
LES DJINNS SINGERS
STEREO
33 1/3 RPM
F.F.S.* FULL FREQUENCY STEREO
ST-90188
(ST2-90188)
SIDE 2
Mfd. by
Capitol
Records, Inc.
U. S. A.
1. BALLADE IRLANDAISE
(E. Marnay-E. Stern) (3:30)
2. L'AME DES POETS
(Charles Trenet) (3:30)
3. PILOU PILOU PILOU-HE
(L. Amade-G. Becaud)
4. CROQUEMITOUFLE
(L. Amade-P. DeLanoe-G. Becaud) (3:03)
5. QUAND TU VAS REVENIR
(Ch. Aznavour) (2:50)
6. LE JARDIN EXTRAORDINAIRE
(Charles Trenet) (2:48)
Orchestra directed by
PAUL BONNEAU
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


ATLANTIC
SD 18171
THE DON HARRISON BAND
STEREO
ONE
1. SIXTEEN TONS (2:59)
M. Travis
2. WHO I REALLY AM (3:03)
D. Harrison
3. ROCK 'N' ROLL RECORDS (2:40)
D. Harrison
4. FAME AND FORTUNE (3:57)
D. Harrison
5. SOMETIMES LOVING YOU (5:45)
R. DaShiell
PRODUCED BY THE DON HARRISON BAND
A FACTORY PRODUCTION
℗ 1976
ATLANTIC
ST-A-763563-PR
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

ATLANTIC SD 18171

THE DON HARRISON BAND

STEREO TWO

1. ROMANCE (3:04)
   D. Harrison
2. SWEETWATER WILLIAM (2:34)
   R. DaShiell
3. BARROOM DANCING GIRL (3:56)
   D. Harrison
4. A BIT OF LOVE (2:53)
   R. DaShiell
5. LIVING ANOTHER DAY (4:30)
   D. Harrison

PRODUCED BY THE DON HARRISON BAND
A FACTORY PRODUCTION

℗ 1976
ATLANTIC

ST-A-763564-PR

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

PREMIER

STEREOPHONIC

PRODUCT OF PREMIER ALBUMS, INC.
New York, New York

BROADWAY SPECTACULAR
SHOW STOPPERS

THE BROADWAY THEATER ORCHESTRA



33 1/3 RPM

LONG PLAYING

PRINTED IN U.S.A.

1. HAIR
2. AQUARIUS (FROM HAIR)
3. LET THE SUN SHINE IN (FROM HAIR)
4. GOOD MORNING STARSHINE (FROM HAIR)
5. I'VE GOTTA BE ME (FROM GOLDEN RAINBOW)

1003-A

PREMIER

STEREOPHONIC

PRODUCT OF PREMIER ALBUMS, INC.
New York, New York

BROADWAY SPECTACULAR
SHOW STOPPERS

THE BROADWAY THEATER ORCHESTRA

33 ⅓ RPM



LONG PLAYING

PRINTED IN U.S.A.

1. THE IMPOSSIBLE DREAM
(FROM MAN OF LA MANCHA)
2. SUNRISE, SUNSET
(FROM FIDDLER ON THE ROOF)
3. FIDDLER ON THE ROOF
4. MY MAN
(FROM FUNNY GIRL)
5. PROMISES, PROMISES

1003-B

SINE QUA NON



SUPERBA

SA 2005
(T(N)-631)

Side 1
(22:42)

JOAQUIN RODRIGO - Concierto di Aranjuez

I - Allegro con spirito (6:08)
II - Adagio (11:02)
III - Allegro gentile (5:24)

John Zaradin, guitar
Guy Barbier, London Philomusica
An EMI Recording

℗ 1976, SQN PRODUCTIONS
MADE IN USA

SINE QUA NON



SUPERBA

SA 2005
(T(N)-632)

Side 2
(17:25)

JOAQUIN RODRIGO - Concierto di Aranjuez

SYLVIUS WEISS - Balletto (2:31)
GIROLAMO FRESCOBALDI - Air and Variations (5:11)
ANTONIO LAURO - Valse Criollo (2:10)
ISAAC ALBENIZ - Granada (4:53)
JOAQUIN MALATS -
Spanish Serenade (2:19)
John Zaradin, guitar
An EMI Recording

℗ 1976, SQN PRODUCTIONS
MADE IN USA


MOTOWN®
"VANDELLAS GREATEST HITS"
2828ML
Side One
"Motown Classic Vinyl"
2828MLA
Jobete (BMI)
MARTHA REEVES & THE VANDELLAS
1. MY BABY LOVES ME (S. Moy, Wm. Stevenson, I. Hunter) 3:00
2. COME AND GET THESE MEMORIES (Holland, Dozier, Holland) 2:23
3. LOVE IS LIKE A HEAT WAVE (Holland, Dozier, Holland) 2:15
4. DANCING IN THE STREET (Wm. Stevenson, M. Gaye) 2:39
5. QUICKSAND (Holland, Dozier, Holland) 2:3
6. LIVE WIRE (Holland, Dozier, Holland) 2:35
Motown Record Corporation
Distributed in the United States by MCA Distributing Inc


MOTOWN®
"VANDELLAS GREATEST HITS"
"Motown Classic Vinyl"
2828ML
Side Two
2828MLB
Jobete (BMI)
MARTHA REEVES & THE VANDELLAS
1. YOU'VE BEEN IN LOVE TOO LONG (C. Paul, Wm. Stevenson, I. Hunter) 2:56
2. IN MY LONELY ROOM (Holland, Dozier, Holland) 2:25
3. LOVE (MAKES ME DO FOOLISH THINGS) (Holland, Dozier, Holland) 2:53
4. A LOVE LIKE YOURS (DON'T COME KNOCKING EVERYDAY) (Holland, Dozier, Holland) 2:26
5. NOWHERE TO RUN (Holland, Dozier, Holland) 2:48
6. WILD ONE (Wm. Stevenson, I. Hunter) 2:39
Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.



C.I.F.—3001
33-1/3 RPM

SIDE 1

BORN TO DANCE

Featuring

Eleanor Powell — Sid Silvers
James Stewart — Frances Langford
Virginia Bruce — Buddy Ebsen
Raymond Walburn

Music Composed By
Cole Porter



C.I.F.—3001
33-1/3 RPM

SIDE 2

BORN TO DANCE

Featuring

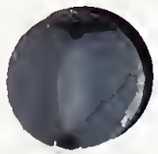
Eleanor Powell — Sid Silvers
James Stewart — Frances Langford
Virginia Bruce — Buddy Ebsen
Raymond Walburn

Music Composed By
Cole Porter

AZEL RECORDS

"Make Believe"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-101
Side 1

1. Make Believe - 1951
2. Daybreak - 1943
3. Ardon Gl' Incensi (Mad Scene) (Lucia) - 1941
4. Wait Till You See Him - 1951
5. You And The Waltz & I - 1942
6. Voices of Spring - 1941
7. Romance - 1953

Azel Records

AZEL RECORDS

"Make Believe"
Kathryn Grayson

33 1/3 RPM
Stereo

AZ-101
Side 2

1. Tales from the Vienna Woods - 1941
2. Tomorrow Means Romance - 1948
3. Gay Parisienne - 1953
4. Shadow Song - 1941
5. One, Two, Three Pause with Oreste - 1955
6. A Harp, A Fiddle, & A Flute - 1955
7. Someday - 1955

Azel Records

AZEL RECORDS

"Let There Be Music"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-102
Side 1

1. Let There Be Music - 1943
2. Spargi D'Amaro Pianto (Mad Scene) (Lucia) - 1941
3. Sempre Libera - 1943
4. Take A Chance On Romance - 1945
5. Time After Time - 1947
6. Thine Alone (with Mario Lanza) - 1948
7. Love Is Where You Find It - 1948
8. They Didn't Believe Me (with Mario Lanza) - 1949
9. Where Thine That Special Face - 1950

Azel Records

AZEL RECORDS

"Let There Be Music"
Kathryn Grayson

33 1/3 RPM
Stereo

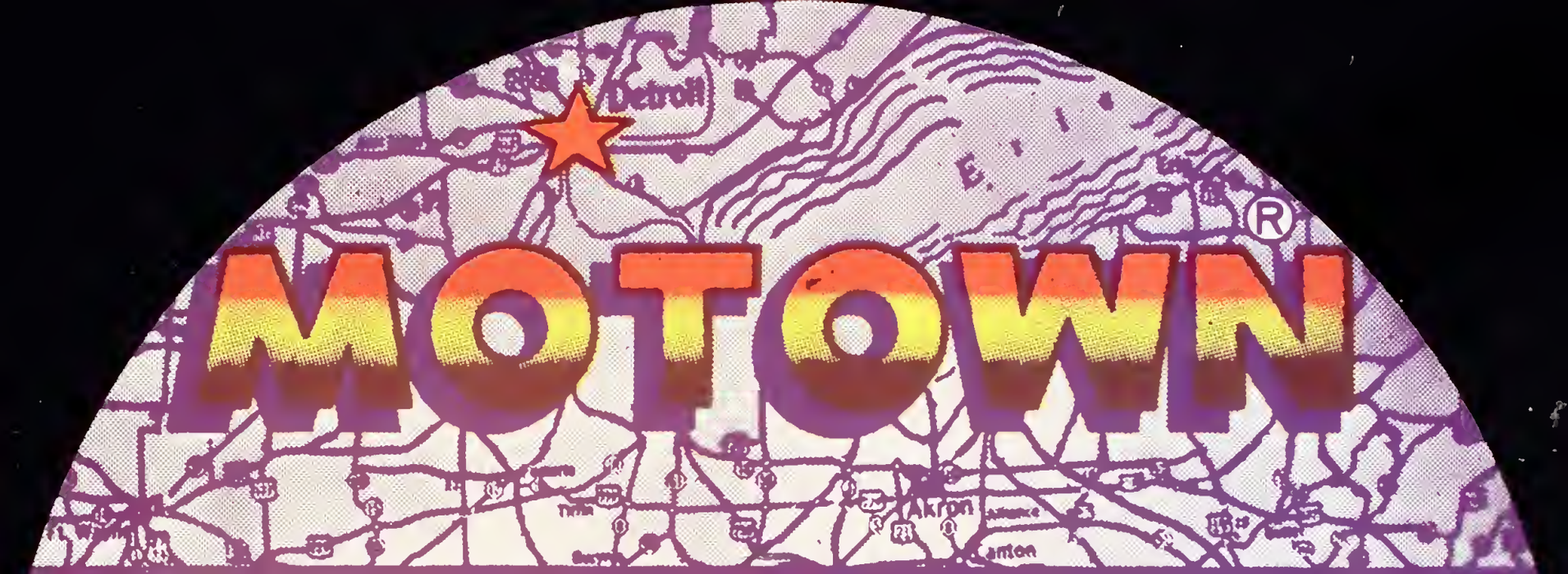


AZ-102
Side 2

1. Stolta Paura I' Amor (Love Duet) (Butterfly) (with Mario Lanza) - 1951
2. The Desert Song (with Gordon MacRae) - 1953
3. Hi Lilli Hi Lo - 1969
4. Both Sides Now - 1969
5. Scarborough Fair (with Howard Keel) - 1969
6. Un Bel Di Vedremo (Butterfly) - 1969
7. What Is A Youth (with Dino Dant'e) - 1970

Azel Records


MOTOWN®
"I HEAR A SYMPHONY" THE SUPREMES
2805ML
Side One
2805MLA
"Motown Classic Vinyl"
1. STRANGER IN PARADISE (R. Wright, G. Forrest) 3:02
2. YESTERDAY (P. McCartney, J. Lennon) 2:26
3. I HEAR A SYMPHONY (Holland, Dozier, Holland) 2:41
4. UNCHAINED MELODY (H. Zaret, A. North) 3:47
5. WITH A SONG IN MY HEART (L. Hart, R. Rodgers) 2:01
6. WITHOUT A SONG (W. Rose, E. Eliscu, V. Youmans) 2:59
Produced By
Holland & Dozier
Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.



"I HEAR A SYMPHONY" THE SUPREMES

2805ML

Side Two

2805MLB

"Motown Classic Vinyl"

1. MY WORLD IS EMPTY WITHOUT YOU 2:33
   (Holland Dozier, Holland)
2. A LOVER'S CONCERTO (S. Linzer, D. Randell) 2:32
3. ANY GIRL IN LOVE (Knows What I'm Going Through)
   (Holland Dozier, Holland) 2:58
4. WONDERFUL, WONDERFUL 2:54
   (B. Raleigh, S. Edwards)
5. EVERYTHING IS GOOD ABOUT YOU 2:57
   (J. Dean, E. Holland)
6. HE'S ALL I GOT (Holland, Dozier, Holland, Dean) 2:44

Produced By
Holland & Dozier

Motown Record Corporation

Distributed in the United States by MCA Distributing, Inc.

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. · KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

1

GEMA | Made in Germany | 2584 013 | STEREO 33

MIKLÓS RÓSZA CONDUCTS HIS GREAT FILM MUSIC

1. THE THIEF OF BAGHDAD (1940)
A Short Suite (including "I want to be a sailor")
2. A DOUBLE LIFE (1948) Prelude
3. LOST WEEKEND (1945) The Walk along Fourth Avenue
4. A TIME TO LOVE AND A TIME TO DIE (1958)
Love Scene
5. THE NAKED CITY (1948) Pursuit and Epilogue
The Song of a City

THE ROYAL PHILHARMONIC ORCHESTRA
Conducted by MIKLÓS RÓSZA

Recording Produced by Brian Culverhouse

℗ 1975 Polydor International GmbH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

2

GEMA | Made in Germany | 2584 013 | STEREO 33

MIKLÓS RÓSZA CONDUCTS HIS GREAT FILM MUSIC

1. KNIGHTS OF THE ROUND TABLE (1953) Suite
2. DIANE (1955) Finale
3. STORY OF THREE LOVES (1953)
   Nocturne and Love Scene
4. YOUNG BESS (1953) Suite

THE ROYAL PHILHARMONIC ORCHESTRA
Conducted by MIKLÓS RÓSZA

Recording produced by Brian Culverhouse

℗ 1975 Polydor International GmbH



ROSE MARIE

H.S. 414
(HS-414-A)
33⅓ RPM

SIDE 1

ORIGINAL MOTION PICTURE SOUNDTRACK

1. ROMEO ET JULIETTE SCENES (Music by Charles Gounod)
ACT I CAPULET'S BALL-Chorus
RECITATIVE...Allan Jones & Baritone
JULIETTE'S WALTZ...Jeanette MacDonald
FINALE MONTAGE-Chorus
ACT 3 DUELS
ACT 4 POTION SCENE
ACT 5 FINAL DUET...Jeanette MacDonald and Allan Jones
2. PARDON ME, MADAM..Jeanette MacDonald and Chorus
3. THE MOUNTIES...Nelson Eddy and Chorus
4. DINAH...Jeanette MacDonald and James Conlin
SOME OF THESE DAYS...Jeanette MacDonald and Gilda Gray
5. ROSE MARIE..Nelson Eddy

Music and Lyrics Rudolf Friml & Herbert Stothart
Additional Lyrics by Oscar Hammerstein,
Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young
and Harry Akst
"Some of These Days"
by Shelton Brooks



ROSE MARIE

H.S. 414
(HS-414-B)
33⅓ RPM

SIDE 2

ORIGINAL MOTION PICTURE SOUNDTRACK

1. TOTEM TOM TOM...Robe, Alacorn (Dancers) and Chorus
2. JUST FOR YOU...Nelson Eddy
3. THREE BLIND MUSIC...Jeanette MacDonald
4. INDIAN LOVE CALL...Nelson Eddy
5. INDIAN LOVE CALL...Nelson Eddy and Jeanette MacDonald
6. INDIAN LOVE CALL...Jeanette MacDonald
7. TOSCA-ACT IV FINALE (Puccini)...
Jeanette MacDonald and Allan Jones
8. INDIAN LOVE CALL...Jeanette MacDonald and Nelson Eddy
FINALE

Music and Lyrics Rudolf Friml & Herbert Stothart
Additional Lyrics by Oscar Hammerstein,
Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young
and Harry Akst
"Some of These Days"
by Shelton Brooks

1991
All Rights Reserved

URN RECORDS

Side A
Stereo

DAN SIMON

Stereo 33 1/3 RPM
URN-DS-005

1. COME PARTY WITH ME
2. PARTY TIME

Exec. Prod	:	URN Records
Producer	:	Frankie McIntosh
Arranger	:	Frankie McIntosh
Eng.	:	Charles Dougherty
Mixing Eng	:	Jon Evans
Recorded at	:	Krystal Studio

Manufactured & Produced by
URN Records, 803 Utica Ave.
Brooklyn, N.Y. 11203
(718) 922–4500
(718) 629–2925

1991
All Rights Reserved

URN RECORDS

Side B
Stereo

DAN SIMON

Stereo 33 1/3 RPM
URN-DS-005

1. TAKE ME HOME TONITE
2. TAKE ME HOME (CLUB MIX)

Exec. Prod	:	URN Records
Producer	:	Frankie McIntosh
Arranger	:	Frankie McIntosh
Eng.	:	Charles Dougherty
Mixing Eng	:	Jon Evans
Recorded at	:	Krystal Studio

Manufactured & Produced by
URN Records, 803 Utica Ave.
Brooklyn, N.Y. 11203
(718) 922–4500
(718) 629–2925


REBEL
MT. RAINIER, MD.
THE PONY EXPRESS
Side 1
SLP-1513
(82872)
1. AMAZING GRACE/CLINCH MOUNTAIN BACKSTEP
2. SONG OF THE WILDWOOD
3. GYPSY SONG MAN
4. RAISED BY THE RAILROAD LINE
5. LONELY INDIAN
6. RAININ' HERE THIS MORNIN'


REBEL
MT. RAINIER, MD
THE PONY EXPRESS
Side 2
SLP-1513
(82972)
1. SAILING, SAILING
2. STUART'S REEL
3. MR. BOJANGLES
4. TEARDROPS KISS THE MORNING DEW
5. COO-COO
6. HOBO'S LULLABY

NUVOX

RECORDS

ESCANDALO

JULIO JARAMILLO

NLP-104
33⅓ RPM

LADO A
Lic. Venevox

1—ESCANDALO - Bolero - R. Fuentes-R. Cardenas
2—NAVIDAD - Bolero - D. R.
3—DESANDANDO - Bolero - Santiago Alvarado
4—A MI MADRE - Vals - Julio Jaramillo
5—TODO ACABO - Bolero - Lupicernio Rodriguez
6—PASADO - Bolero - D. R.

NUVOX
RECORDS

ESCANDALO
JULIO JARAMILLO

NLP-104
33⅓ RPM

LADO B
Lic. Venevox

1—CARNAVAL EN MI ALMA - Bolero -
Julio Jaramillo
2—AMOR ETERNO - Bolero - Jose Lantigua
3—AMIGOS Y MUJERES - Vals - Villota
4—TU TORMENTO - Bolero - Alfonso Pillot
5—PASION DE AMOR - Bolero - Santiago Alvarado
6—ESTARE A TU LADO - Bolero Ch. Vazquez

Side 1

GOSPEL HOUR FAVORITES

HYMNS FROM THE GOSPEL HOUR PROGRAMS
DR. OLIVER B. GREENE, Director

RALPH McGILVRA
GEORGIA HORNE
JAMES MARTIN

THE GOSPEL HOUR
P. O. Box 2024
Greenville, S. C. 29602

I BELIEVE IN MIRACLES
WHEN I KNEEL DOWN TO PRAY (Duet)
IT IS WELL WITH MY SOUL
NO ONE EVER CARED FOR ME LIKE JESUS
I MUST TELL JESUS
MY PRAYER

TH-6804

Side 2

GOSPEL HOUR FAVORITES

HYMNS FROM THE GOSPEL HOUR PROGRAMS
DR. OLIVER B. GREENE, Director

RALPH McGILVRA
GEORGIA HORNE
JAMES MARTIN

THE GOSPEL HOUR
P. O. Box 2024
Greenville, S. C. 29602

JESUS LED ME ALL THE WAY
CAN IT BE? (Duet)
AN OLD ACCOUNT WAS SETTLED
UNDER HIS WINGS
HARBORED IN JESUS
HE'LL UNDERSTAND AND
SAY, "WELL DONE" (Duet)

TH-6804

Hurricane Records

ELMER BIRD
BUMBLE BEE WALTZ

SIDE ONE

1. JIMMY JOHNSON
BRING THE JUG AROUND THE HILL 1:43
2. LITTLE METHODIST 1:39
3. MADGE 2:26
4. BIRDIE 2:05
5. SANDY RIVER BELLE 1:58

©℗ 1985 JOHN HARTFORD MUSIC/BMI

Hurricane Records

ELMER BIRD

BUMBLE BEE WALTZ

SIDE TWO

1. WILD GOOSE 1:10
2. HEY, HEY, THE FUN'S ALL OVER 2:03
3. SOUTHERN GAL 2:58
4. BUMBLE BEE WALTZ 1:42
5. CABIN CREEK 1:58

©℗ 1985 JOHN HARTFORD MUSIC/BMI


festival
CLASSIQUE
STÉRÉO
FC 442
33 tours
Face A
(P) 1977
Vanguard Recordings
D.P.
26'04
STRAVINSKY
L'HISTOIRE DU SOLDAT
1. LA MARCHE DU SOLDAT
PETITS AIRS AU BORD DU RUISSEAU
REPRISE DE LA MARCHE DU SOLDAT
2. PASTORALE
POSTLUDE A LA PASTORALE - MUSIQUE DE LA SCENE TROIS
REPRISE DES AIRS AU BORD DU RUISSEAU
Madeleine MILHAUD : Récitant
Jean-Pierre AUMONT : Le Soldat
Martial SINGHER : Le Diable
Ensemble instrumental dirigé par
LEOPOLD STOKOWSKI
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE

festival

CLASSIQUE

STÉRÉO

FC 442

33 tours

Face B

(P) 1977
Vanquard Recordings

D.P.

28'16

STRAVINSKY

L'HISTOIRE DU SOLDAT

1. MARCHE DU SOLDAT
AIRS DE MARCHE - MARCHE ROYALE - PETIT CONCERT
2. TROIS DANSES : TANGO, VALSE, RAGTIME
DANSE DU DIABLE - PETIT CHORAL (NUPTIAL)
CHANT DU DIABLE - GRAND CHORAL
MARCHE TRIOMPHALE DU DIABLE

Madeleine MILHAUD : Récitant
Jean-Pierre AUMONT : Le Soldat
Martial SINGHER : Le Diable

Ensemble instrumental dirigé par
LEOPOLD STOKOWSKI

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE.

solo piano

John Coates, Jr.

TOKYO CONCERT

Recorded live on November 28, 1979
at Seibu Theatre, Tokyo, Japan

OMNISOUND

STEREO
33 1/3 RPM
N-1032A

1. WILLOW WEEP FOR ME (Ann Ronell)	8:05
2. SUPPLICATION (John Coates, Jr.)	6:00
3. ENCOURAGEMENT (John Coates, Jr.)	7:05

(All selections ASCAP)

℗ 1979, OMNISOUND, Inc.

solo piano

John Coates, Jr.

TOKYO CONCERT

Recorded live on November 28, 1979
at Seibu Theatre, Tokyo, Japan

OMNISOUND

STEREO
33 1/3 RPM
N-1032B

1. DOXY (Sonny Rollins)	6:05
2. NAMELESS (John Coates, Jr.)	8:40
3. DEFUNE (Katsuta/Sugiyama) (Pronounced: *Deh-Foo-Neh*)	7:45

(All selections ASCAP)

℗ 1979, OMNISOUND, Inc.


RCA
VICTROLA
CARL STAMITZ
CONCERTO IN D
FOR VIOLA AND ORCHESTRA
VICS
1339
WVRS-1179
SIDE
1
Allegro
Andante moderato
Rondo
ULRICH KOCH, Viola
COLLEGIUM AUREUM
Licensed by Harmonia Mundi
Germany
STEREO
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA
VICTROLA
CARL STAMITZ
SINFONIA CONCERTANTE
IN A FOR VIOLIN, VIOLA, CELLO
AND ORCHESTRA
VICS
1339
WVRS-1180
SIDE
2
Allegro molto
Allegro non presto
FRANZ-JOSEF MAIER, Violin
FRANZ BEYER, Viola
THOMAS BLEES, Cello
COLLEGIUM AUREUM
Licensed by Harmonia Mundi
Germany
STEREO
TMK(s) REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


Music From
THE 20TH CENTURY FOX
CINEMASCOPE PRODUCTION
THE ROBE
(Alfred Newman)
ALFRED NEWMAN Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA
KEN DARBY, Choral Director
MCA-1529
7-3479
MCA RECORDS
SIDE 1
1.PRELUDE, THE ROBE 2. THE SLAVE MARKET-
ENTRANCE OF CALIGULA 3.FAREWELL TO DIANA
4. PALM SUNDAY 5. THE CARRIAGE OF THE CROSS-
THE CRUCIFIXION 6. MARCELLUS RETURNS TO CAPRI
7. VILLAGE OF CANA 8. THE SONG OF RESURRECTION
CAROLE RICHARDS, Alto Soloist
(Text Adapted
By Philip Dunne)
All Selections ASCAP
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


Music From
THE 20TH CENTURY FOX
CINEMASCOPE PRODUCTION
THE ROBE
(Alfred Newman)
ALFRED NEWMAN Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA
KEN DARBY, Choral Director
MCA-1529®
7-3480
MCA RECORDS
SIDE 2
1. MIRIAM 2. THE REDEMPTION OF MARCELLUS
3. LAMENT FOR JUSTUS 4. THE BIG FISHERMAN
5. THE CATACOMBS
6. THE RESCUE OF DEMETRIUS
7. THE MIRACLE
8. THE BETTER KINGDON
All Selections ASCAP
© 1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

The Motion Picture Sound Track

RODGERS AND HAMMERSTEIN'S FLOWER DRUM SONG

Music Supervised And Conducted By ALFRED NEWMAN
Associate: KEN DARBY
Music By: RICHARD RODGERS
Lyrics By: OSCAR HAMMERSTEIN 2nd

MCA RECORDS

MCA-37089
(7-8292)

Side 1

1. MAIN TITLE - OVERTURE "FLOWER DRUM SONG" (5:02)
2. A HUNDRED MILLION MIRACLES (3:40)
3. THE OTHER GENERATION (3:24)
4. I ENJOY BEING A GIRL (4:06)
5. I AM GOING TO LIKE IT HERE (2:28)
6. CHOP SUEY (2:28)
7. GRANT AVENUE (3:13)

A Rodgers & Hammerstein
Records, Inc. Prod.

All Selections ASCAP

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

The Motion Picture Sound Track

RODGERS AND HAMMERSTEIN'S FLOWER DRUM SONG

Music Supervised And Conducted By ALFRED NEWMAN
Associate: KEN DARBY
Music By: RICHARD RODGERS
Lyrics By: OSCAR HAMMERSTEIN 2nd

MCA RECORDS

MCA-37089
(7-8293)

Side 2

1. DREAM BALLET (5:10)
2. (a) GLIDING THROUGH MY MEMOREE (4:27)
   (b) FAN TAN FANNY
3. LOVE LOOK AWAY (2:24)
4. SUNDAY (4:07)
5. YOU ARE BEAUTIFUL (3:33)
6. DON'T MARRY ME (2:57)
7. FINALE: (a) WEDDING PROCESSION (2:55)
   (b) WEDDING CEREMONY
   (c) END TITLE

A Rodgers & Hammerstein
Records, Inc. Prod.
All Selections ASCAP

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Music From The Sound Track Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS



PAS-1006
Side 1
PAS-1006-A
STEREO
All Selections
(ASCAP)

1.	Prelude	5:07
2.	In The Bulrushes	4:01
3.	The Bitter Life	2:05
4.	Love And Ambition	4:03

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Soundtrack Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS

Paramount

A G+W COMPANY ®

PAS-1006
Side 4
PAS-1006-D
STEREO

All Selections
(ASCAP)

1. The Pillar Of Fire	2:45
2. The Red Sea	2:30
3. The Ten Commandments	5:40
4. Go, Proclaim Liberty!	3:16

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Sound Track Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS

Paramount

A G+W COMPANY

PAS-1006
Side 2
PAS-1006-B
STEREO
All Selections
(ASCAP)

1.	®The Hard Bondage	2:03
2.	Egyptian Dance	2:52
3.	The Crucible Of God	3:07
4.	And Moses Watered Jethro's Flock	2:15
5.	Bedouin Dance	1:56
6.	I AM THAT I AM	3:13

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Soundtrack Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS

Paramount

A G+W COMPANY ®

PAS-1006
Side 3
PAS-1006-C
STEREO

All Selections
(ASCAP)

1.	Overture	2:06
2.	Thus Says The Lord	3:39
3.	The Plagues	2:51
4.	The Exodus	6:00

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED • ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED

1

TRIBUTE TO H. W.

CMH

COUNTRY MUSIC HISTORY

CMH 214

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED • ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED

2

TRIBUTE TO H. W.

CMH

COUNTRY MUSIC HISTORY

CMH 214

RCA VICTOR



"HIS MASTER'S VOICE"

THE HEIFETZ-PIATIGORSKY CONCERTS

LSC 2985
(URRS-1973)

SIDE 1
RED SEAL

DVOŘÁK
PIANO QUINTETTE IN A, Op. 81

I. Allegro ma non tanto

II. Dumka: Andante con moto

III. Scherzo: (Furiant) Molto vivace

JACOB LATEINER, *Pianist*
JASCHA HEIFETZ, *Violinist*
ISRAEL BAKER, *Violinist*
JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

DYNAGROOVE
TM(S) ● REGISTERED ● MARCA(S) REGISTRADA(S) ● RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

STEREO

MIRACLE SURFACE®

RCA VICTOR



"HIS MASTER'S VOICE"

THE HEIFETZ-PIATIGORSKY CONCERTS

LSC 2985
(URRS-1974)

SIDE 2
RED SEAL

DVOŘÁK PIANO QUINTETTE IN A, Op. 81

IV. Finale: Allegro

JACOB LATEINER, *Pianist;* JASCHA HEIFETZ, *Violinist*
ISRAEL BAKER, *Violinist;* JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

FRANÇAIX TRIO For Violin, Viola and Cello

I. Allegretto vivo II. Scherzo: Vivo
III. Andante IV. Rondo: Vivo

JASCHA HEIFETZ, *Violinist*
JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

DYNAGROOVE

STEREO

MIRACLE SURFACE®

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LOUD RECORDS

FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

RCA

THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT TM(S). ® REGISTERED MARCA(S) REGISTRADA(S) ℗ & © GENERAL ELECTRIC CO USA • BMG LOGO IS A TRADEMARK OF BMG MUSIC • © 1997 BMG ENTERTAINMENT

NOT FOR SALE
SIDE A (STEREO)
RDAB-67486-1
(RDAB-67486-1-A)
33 1/3 RPM
MADE IN USA

1. TALKIN' SHIT 3:29
V. WEBB AND J. DUPRI
2. CLEAR MY THROAT :29
PERFORMED BY OJ KOOL • WRITTEN BY OJ KOOL • COURTESY OF CLR RECORDS
3. I'M NOT FEELING YOU 3:18
PERFORMED BY YVETTE MICHELE • WRITTEN BY M. BRYANT, J. SYLVESTER AND F. HARVEY
PRODUCED BY FUNKMASTER FLEX FOR DOPE ON PLASTIC INC. • CO-PRODUCED BY MICHELOB
CONTAINS AN EXCERPT FROM "WAS IT SOMETHING I SAID" PERFORMED BY SYLVESTER COURTESY OF FANTASY, INC.
4. JAY-Z - FREESTYLE 2:27
5. HOW ABOUT SOME HARDCORE 1:03
PERFORMED BY MOP • WRITTEN BY PITTMAN, GBINNAGE AND MURRAY
"HOW ABOUT SOME HARDCORE" COURTESY OF SELECT RECORDS
6. LIL KIM - FREESTYLE 1:57
7. TOUR 1:15
PERFORMED BY CAPLETON • WRITTEN BY C. BAILEY
"TOUR" COURTESY OF DEF JAM RECORDINGS UNDER LICENSE FROM
POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC.
8. LADY SAW - FREESTYLE 1:32
9. CLEAR MY THROAT 1:02
PERFORMED BY OJ KOOL • WRITTEN BY OJ KOOL • COURTESY OF CLR RECORDS
10. NAS - FREESTYLE 1:28

EXECUTIVE PRODUCERS: FUNKMASTER FLEX & J. ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SMALLS
CO-PRODUCTION: MICHELOB
ASCAP/BMI

℗1997 LOUD RECORDS LLC


LOUD
RECORDS
FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK
RCA
THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT TMRS A REGISTERED MARCAS REGISTRADA S A GENERAL ELECTRIC CO USA • BMG LOGO IS A TRADEMARK OF BMG MUSIC • 1997 BMG ENTERTAINMENT
NOT FOR SALE
SIDE B (STEREO)
RDAB-67486-1
(RDAB-67486-1-B)
33 1/3 RPM
MADE IN USA
1 FOET BROWN - FREESTYLE 1:28
2 HIP HOP HOORAY 3:20
PERFORMED BY NAUGHTY BY NATURE • WRITTEN BY K GIST, A CRISS AND V BROWN • "HIP HOP HOORAY" COURTESY OF TOMMY BOY RECORDS
3 UPTOWN ANTHEM 1:38
PERFORMED BY NAUGHTY BY NATURE • WRITTEN BY K GIST, A CRISS AND V BROWN • "UPTOWN ANTHEM" COURTESY OF TOMMY BOY RECORDS
4 HOW I COULD JUST KILL A MAN 1:04
PERFORMED BY CYPRESS HILL • WRITTEN BY L FREESE, B REYES, L FULSON, J MCCRACKLIN AND L MUGGERUD
CONTAINS SAMPLES FROM "HOW I COULD JUST KILL A MAN" PERFORMED BY CYPRESS HILL COURTESY OF SONY MUSIC ENTERTAINMENT
5 TIME 4 SUM ANSION 1:31
PERFORMED BY REDMAN • WRITTEN BY R NOBEL, L MUGGERUD, R TROUTMAN, L TROUTMAN, L FULSON, J. MCCRACKLIN L FREESE AND B REYES •
"TIME FOR SUM ANSION" COURTESY OF DEF JAM RECORDINGS UNDER LICENSE FROM
POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC
6 REDMAN-FREESTYLE 1:33 7 RAS T-FREESTYLE 1:37 8 MICHELOB-FREESTYLE 1:38 9 SET IT OFF 2:1
GREG NICE
10 FLASHLIGHT 1:14
PERFORMED BY PARLIAMENT • WRITTEN BY W COLLINS, G CLINTON AND B WORRELL
"FLASHLIGHT" UNDER LICENSE FROM POLYGRAM SPECIAL MARKETS,
A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC
11 OUTSTANDING 1:15
PERFORMED BY THE GAP BAND • WRITTEN BY R CALHOUN •
"OUTSTANDING" UNDER LICENSE FROM POLYGRAM SPECIAL MARKETS,
A DIVISION OF POLYGRAM GROUP DISTRIBUTION INC
12 RISING TO THE TOP 1:49
PERFORMED BY EONI BURKE • WRITTEN BY BURKE, FELDER AND WHITE
"RISING TO THE TOP" UNDER LICENSE FROM THE RCA RECORDS LABEL
13 DAV - FREESTYLE 1:19
EXECUTIVE PRODUCERS FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER DAN YANNA SHALLS
CO-PRODUCTION MICHELOB
ASCAP/BMI
©1997 LOUD RECORDS LLC

LOUD RECORDS

FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

RCA

THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT
MARCAS REGISTRADAS
® & GENERAL ELECTRIC CO. USA • BMG LOGO IS A TRADEMARK OF BMG MUSIC •
℗ 1997 BMG ENTERTAINMENT

BMG

NOT FOR SALE
SIDE C (STEREO)
RDAB-67486-1
(RDAB-67486-1-C)
33 1/3 RPM
MADE IN USA

1. MARY J BLIGE - FREESTYLE 1:26
2. RELAX & PARTY 3:20
   PERFORMED BY IVORY
   WRITTEN BY S. GREY
   PRODUCED BY IVORY
   MIXED BY MAX VARGAS AND IVORY
3. CROWD PARTICIPATION 3:28
   PERFORMED BY DJ FLEXXX
   WRITTEN BY K. CLAGEN
   PRODUCED BY FUNKMASTER FLEX FOR DOPE ON PLASTIC INC.
   MIXED BY DJ FLEXXX
4. NO JOKE / FOLLOW ME 1:59
   PERFORMED BY BUCKSHOT DA B.D.I. EMCEE
   WRITTEN BY E. BARRIER, W. GRIFFIN AND K. BLAKE
   PRODUCED BY FUNKMASTER FLEX AND BUCKSHOT DA B.D.I. EMCEE
   "I AIN'T NO JOKE" PERFORMED BY ERIC B. & RAKIM COURTESY OF ISLAND RECORDS, INC.
5. BOOT CAMP CLICK - FREESTYLE 7:58
   OGC, HELTAH SKELTAH, COCOA BROVAZ, REPRESENTATIVZ,
   MS. TWANIE RANKS & SWAN DA BOODAH JUNKIE
6. AKINYELE - FREESTYLE 2:50

EXECUTIVE PRODUCERS: FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SMALLS
CO-PRODUCTION: MICHELOB
ASCAP/BMI

℗1997 LOUD RECORDS LLC



FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT TMK(S) ● REGISTERED MARCA(S) REGISTRADA(S) ● GENERAL ELECTRIC CO USA ● BMG LOGO IS A TRADEMARK OF BMG MUSIC ● © 1997 BMG ENTERTAINMENT

NOT FOR SALE
SIDE D (STEREO)
RDAB-67486-1
(RDAB-67486-1-D)
33 1/3 RPM
MADE IN USA

1 METHOD MAN :30
PERFORMED BY WU-TANG CLAN
WRITTEN BY R DIGGS, D COLES, R JONES, G GRICE C WOODS, L HAWKINS AND C SMITH ●"METHOD MAN" COURTESY OF LOUD RECORDS
2 NOTORIOUS B I G & DA LOX - FREESTYLE 2 50 3 PUFF DADDY & MASE - FREESTYLE 2 02
4 MOBB DEEP BLEND 1 09
"HELL ON EARTH" OVER "SEVEN MINUTES OF FUNK" ● "SEVEN MINUTES OF FUNK", AUGUST MOON CO-WRITER, AUGUST MOON MUSIC PUBLISHING, BMI
5 LOST BOYZ - FREESTYLE 1 37
6 RELEASE YO DELF 11
PERFORMED BY METHOD MAN ● WRITTEN BY O FERRARIS, F PERRIS, R DIGGS AND C SMITH
"RELEASE YO DELF" COURTESY OF DEF JAM RECORDINGS, UNDER LICENSE FROM POLYGRAM SPECIAL MARKETS A DIVISION OF POLYGRAM GROUP DISTRIBUTION INC
7 OAS EFX & FMO FREESTYLE 1 53 8 XZIBIT - FREESTYLE 1 17
9 COMEGA - FREESTYLE 1 25
10 CLEAR MY THROAT 20
PERFORMED BY DJ KOOL ● WRITTEN BY DJ KOOL ● COURTESY OF CLR RECORDS
11 SUCKER MC'S :39
PERFORMED BY RUN DMC ● WRITTEN BY J. SIMMONS, L SMITH AND D MCDANIELS ● "SUCKER MC'S" COURTESY OF PROFILE RECORDS
12 BACK TO LIFE (HOWEVER DO YOU WANT ME) 1 18
PERFORMED BY SOUL II SOUL ● WRITTEN BY P HOPPER, C WHEELER T ROMEO AND B LAW
"BACK TO LIFE (HOWEVER DO YOU WANT ME)" COURTESY OF VIRGIN RECORDS
13 HERE WE GO 24
WRITTEN BY J SIMMONS AND D MCDANIELS ● "HERE WE GO" COURTESY OF PROFILE RECORDS
14 MONA LISA 1 28
PERFORMED BY SLICK RICK ● WRITTEN BY R WALTERS ● "MONA LISA" COURTESY OF DEF JAM RECORDINGS
UNDER LICENSE FROM POLYGRAM ● SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION INC
15 FLEX OUTRO :11
EXECUTIVE PRODUCERS FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER DAN YANNA SMALLS
CO-PRODUCTION MICHELOB
ASCAP/BMI

℗ 1997 LOUD RECORDS LLC





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 1
Side A
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Round Out The Tank**	**3:07**
2.	**There He Go** *Additional Vocals by Guillotine*	**3:33**
3.	**Keep It Hype**	**3:55**
4.	**That's The N***a**	**3:28**

Executive Producer: Master P
Guillotine appears courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 1
Side B
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Ghetto Fabulous** *Featuring Charlie Wilson with Additional Vocals by Snoop Dogg*	**4:14**
2.	**Life Ain't Cool** *Featuring Silkk The Shocker & Master P*	**3:50**
3.	**I'm On Fire**	**3:41**
4.	**Whacha Want, Whacha Need** *Featuring Busta Rhymes*	**4:16**

Executive Producer: Master P

Snoop Dogg, Silkk The Shocker and Master P appear courtesy of No Limit Records

Busta Rhymes appears courtesy of Elektra Entertainment Group

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 2
Side A
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**The Stick Up** *Featuring Mia X with Additional Vocals by Fiend*	**2:56**
2.	**I Smell Smoke**	**3:29**
3.	**Respect My Mind** *Additional Vocals by Guillotine*	**2:53**
4.	**Stack Yo Chips** *Featuring Master P & C-Murder*	**3:13**

Executive Producer: Master P
Mia X, Fiend, Guillotine, Master P and C-Murder
appear courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 2
Side B
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Dirty South, Dirty Jerz** *Featuring Naughty By Nature*	**4:10**
2.	**Yaah!**	**4:29**
3.	**Let's Go Do It** *Featuring Snoop Dogg & Silkk The Shocker*	**4:17**
4.	**What's Your Alias?** *Featuring Fiend, Mac & Silkk The Shocker*	**4:30**

Executive Producer: Master P
Naughty By Nature appears courtesy of Arista Records
Snoop Dogg, Silkk The Shocker, Fiend and Mac appear courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation

Styles

A GANGSTER AND A GENTLEMAN

INTF-10817-1



Side A

1. GOOD TIMES 3:19
2. YALL KNOW WE IN HERE Feat. Swizz Beatz & P.K. 3:57
3. A GANGSTER AND A GENTLEMAN 4:09
4. BLACK MAGIC Feat. Angie Stone 4:26

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

INTF-10817-1

Side B

1. DADDY GET THAT CASH Feat. Lil' Mo 3:56
2. LICK SHOTS Feat. Jadakiss, Sheek & J-Hood 3:31
3. AND I CAME TO... Feat. Eve & Sheek 4:42
4. GET PAID 4:04
5. I'M A RUFFRYDER Feat. Jadakiss 3:58

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

INTF-10818-1

Side C

1. SOUL CLAP 3:17
2. WE THUGS (MY ****) Feat. Jadakiss & Sheek 4:25**
3. STYLES Feat. Jadakiss 4:06
4. LISTEN 3:18

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

INTF-10818-1

Side D

1. YALL DON'T WANNA **** Feat. M.O.P. 4:34
2. NOBODY BELIEVES ME Feat. Sheek, Cross & J-Hood 4:12
3. MY BROTHER 4:33
4. THE LIFE (BONUS TRACK) Feat. Pharoahe Monch 3:56

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.


A
CUE-OLUTION
WHAT FEATURING TRUTH HURTS 3:21
GANGSTA LOVIN' FEATURING ALICIA KEYS 4:01
IRRESISTIBLE CHICK 3:34
EAVING WONDER
INTF-10825-1-A


B
INTF-10825-1-B RUFF RYDER/INTERSCOPE RECORDS, 2220 COLORADO AVE., SANTA MONICA, CA 90404. MANUFACTURED AND DISTRIBUTED IN THE UNITED STATES BY UNIVERSAL MUSIC & VIDEO DISTRIBUTION, CORP. ©©2002 RUFF RYDER RECORDS. ALL RIGHTS RESERVED. PRINTED IN U.S.A. WARNING: UNAUTHORIZED REPRODUCTION OF THIS RECORDING IS A VIOLATION OF FEDERAL LAW AND SUBJECT TO CRIMINAL PROSECUTION.
EVOLUTION
PARTY IN THE RAIN FEATURING MASHONDA 4:12
LET THIS GO 4:15
HEY Y'ALL FEATURING SNOOP DOGG AND NATE DOGG 4:03
ERVING WOOSER


C
SERVING A WONDER
PUFF RYDERS
CUE-OLUTION
INTF-10826-1-C
FIGURE YOU OUT 3:14
SATISFACTION 4:18
NECKBONES 3:58


DOUBLE R WHAT
FEATURING. JADAKISS AND
STYLES OF THE LOX 3:56
RYDE AWAY 3:43
AS I GROW 3:48
EVE-OLUTION 3:59

Delta ® RECORDS

A WESTERN SWING CHRISTMAS

With

BOB WILLS' ORIGINAL
TEXAS PLAYBOYS



STEREO

SIDA A
DLP-1163

COTTON-EYED JINGLE BELLS
I'LL BE HOME FOR CHRISTMAS
HERE COMES SANTA CLAUS
WHITE CHRISTMAS
LET IT SNOW

℗ © 1985 DELTA RECORDS - P.O. BOX 225 - NACOGDOCHES, TEXAS 75961 - (713) 564-2509

Delta ®

A WESTERN SWING CHRISTMAS

With

BOB WILLS' ORIGINAL
TEXAS PLAYBOYS

STEREO

SIDA B
DLP-1163

COWBOY CHRISTMAS
SANTA CLAUS IS COMING TO TOWN
BLUE CHRISTMAS
SWINGIN' AROUND THE CHRISTMAS TREE
I SAW MOMMY KISSING SANTA CLAUS

© ℗ 1981 Delta Records. P.O. Box 225 - Nacogdoches, TX 75961 (713) 564-2509

CITY HEAT
ORIGINAL MOTION PICTURE SOUND TRACK

PRODUCED BY LENNIE NIEHAUS

1-25219

1

1. **MILLION DOLLAR BABY** 2:26
   AL JARREAU
   (Billy Rose/Mort Dixon/Harry Warren) © 1931 (Renewed)
   Warner Bros., Inc. (ASCAP) All Rights Reserved.
2. **A RAINY NIGHT** 1:05
3. **MONTAGE BLUES** 1:55
   MIKE LANG, PETE JOLLY AND CLINT EASTWOOD
4. **BETWEEN THE DEVIL AND THE DEEP BLUE SEA** 1:50
   ELOISE LAWS
   (Ted Koehler/Harold Arlen) Mills Music Inc. ASCAP
5. **MURF'S TURF** 2:47
6. **DINER FIGHT** 3:25
7. **GET HAPPY** 1:50
   IRENE CARA
   (Ted Koehler/Harold Arlen) © 1929, 1930 (Renewed)
   Warner Bros., Inc. (ASCAP) All Rights Reserved.

All songs written by Lennie Niehaus except as indicated.
All songs published by Wallet Music BMI
except as indicated

© 1984 Warner Bros. Records Inc.
℗ 1984 Warner Bros. Records Inc. for the U.S

CITY HEAT
ORIGINAL MOTION PICTURE SOUND TRACK

PRODUCED BY LENNIE NIEHAUS

1-25219

2

1.	**EMBRACEABLE YOU** **IRENE CARA** (George and Ira Gershwin) © 1930 (Renewed) New World Music Corp. (ASCAP) All Rights Reserved	**2:54**
2.	**A COLD NIGHT**	**1:34**
3.	**TAP YOUR FEET**	**1:44**
4.	**SPEER HEAD**	**2:29**
5.	**HAVE A GOOD ONE**	**0:52**
6.	**LIEUTENANT'S STEALTHY**	**2:34**
7.	**CITY HEAT** **JOE WILLIAMS** (Irene Cara/Bruce Roberts) Cibie Music ASCAP/Wallet Music BMI	**3:56**

All songs written by Lennie Niehaus except as indicated
All songs published by Wallet Music BMI
except as indicated

© 1984 Warner Bros Records Inc
℗ 1984 Warner Bros. Records Inc for the U S


IMPACT
MUSIC PROMOTIONS PRESENTS
BC-249
Side One
k COUNTRY MUSIC'S GREATEST HITS
1. WINGS OF A DOVE - Ferlin Husky
2 DO WHAT YOU DO DO WELL - Ned Miller
3. WALL TO WALL LOVE - Bob Gallion
4. WHAT KINDA DEAL IS THIS - Bill Carlisle
5. THE COMANCHEROS - Claude King
Made In Canada


IMPACT
MUSIC PROMOTIONS PRESENTS
BC-249
Side Two
COUNTRY MUSIC'S GREATEST HITS
1. GIVE ME 40 ACRES (TO TURN THIS RIG AROUND)
- Willis Brothers
2. I'M GONNA MOVE ON - Warner Mack
3. SECOND HAND ROSE - Roy Drusky
4. NONE OF MY BUSINESS - Henson Cargill
5. (I CAN'T HELP YOU) I'M FALLING TOO
- Skeeter Davis
Made In Canada


Emmanuel
$7.99
Pajera



1
LA CHICA DE HUMO*
ES POR TI*
LAS BARAJAS DE ANA*
PRUEBA OTRA VEZ*
DOS EXTRAÑOS*

2
QUISIERA*
LUK*
SIENTO*
SI NO HAY DOLOR*
LA VIDA DECIDIO*

PRODUCCION ARTISTICA:
*KEITH OLSEN
+MAURO MALAVASI
DIRECCION ARTISTICA:
*K. C. PORTER

VOZ DE EMMANUEL EN TODOS LOS TEMAS
GRABADOS EN BOLOGNA, ITALIA.

ESTE LP HA SIDO GRABADO EN SU TOTALIDAD
EN SISTEMA DIGITAL

UNA PRODUCCION DE EMMANUEL PRODUCTIONS
PARA CBS-INTERNACIONAL
A & R DEVELOPMENT NEW YORK, N.Y.

FAN CLUB INTERNACIONAL
LLANURA No. 374-702
PEDREGAL MEXICO, D.F.
04430
TELS. 595-85-[illegible]
595-[illegible]-47

ESTEREO

DCL-80124

©1989 CBS Records, Inc. ℗1989 CBS Records, Inc.
Manufactured by DISCOS CBS INTERNACIONAL
1780 N.W. 89th Place, Miami, Florida 33172
CBS and ℗ are trademarks of CBS Marcas Reg.
WARNING: All rights reserved. Unauthorized duplication
is a violation of applicable laws.

FOTO: SERGIO VAZBEK

0 3762 - 80124 - 1

LA CHICA DE HUMO

Malcrais-Maria Lar
Editora Pendiente

AUN YO NO SE QUIEN ES
LO QUE DEBEN SABER MIS PIES
LA SIGUEN COMO LAS RATAS
A LA FLANTA DE HAMELIN
PARA PERDERLA DESPUES
NO QUIERO HABLAR DE ESTE TEMA
PERO ES MI MAYOR PROBLEMA
ELLA ESTA SIEMPRE EMPATADA
A TODA PLANA

CADA MAÑANA
EN EL DIARIO DE MIS PENAS
AH, AH, ME ENTIENDE
ME TANTEA
AH, AH, SE ENCIENDE
COQUETEA
SE EVAPORA

CORO:
Y YO SE QUE SE DONDE VA DONDE VIVE
Y TODO ESTA MAL
Y SIEMPRE ES IGUAL
Y YO QUE SE, QUE NO SOY DETECTIVE
LA PASO FATAL
MI CHICA DE HUMO
MI CHICA DE HUMO

NO ESCUCHA CUANDO HABLO YO
SUS OJOS DICEN QUE NO
Y LUEGO ME CONTRADICE
POR PLACER, PARA HACER
QUE UN DIA ME RUBORICE

YO YA DEJE ATRAS LOS VEINTE
Y ELLA PROBABLEMENTE
NO ESTAMOS PARA JUGAR
NO ME VA A TRANSFORMAR
UN CRUCIGRAMA VIVIENTE

AH, AH,
ME ENTIENDE, ME TANTEA
AH, AH,
SE ENCIENDE, COQUETEA
SE EVAPORA

MAS YO QUE SE DONDE VA DONDE VIVE
Y TODO ESTA MAL
Y SIEMPRE ES IGUAL
Y YO QUE SE QUE NO SOY DETECTIVE
LA PASO FATAL
MI CHICA DE HUMO
MI CHICA DE HUMO
(BIS)

Y QUIEN TE CREES QUE ERES TU
SIEMPRE TU, SIEMPRE IGUAL
Y SIEMPRE ESTA TODO MAL
(BIS) (3 VECES)

AH, AH, ME ENTIENDE, ME TANTEA
AH, AH, SE ENCIENDE, COQUETEA
SE EVAPORA

FINAL CORO 3 VECES

DCL-80124

ES POR TI

Malcrais-Maria Lar
Editora Pendiente

HABLA DESPACIO, NO HAY RUMORES
NO QUIERO, OIRTE
SI VAS A PREGUNTARME EL PORQUE
NO TENGO RESPUESTA

ES POR TI QUE EL MUNDO GIRA
ES POR TI QUE EL MUNDO PARA
ES POR TI, POR TI RESPIRA
ES POR TI.

TAL VEZ MAÑANA TODO IRA MEJOR
QUE IMPORTA, TE DIGO
MI VIDA ENTERA ESTA A TU ALREDEDOR
ME BASTA CONTIGO
BAJO EL SUAVE AROMA DE TU CAMISETA
ESTA EL SECRETO
ESTA EL SENTIDO
SI NO ERES TU LA ORBITA DE ESTE AMOR
UNA ESTRELLA SE HA CAIDO

ES POR TI QUE EL MUNDO GIRA
ES POR TI QUE EL MUNDO PARA
ES POR TI, POR TI RESPIRA
ES POR TI POR TU MIRADA

TU LE PONES AL SILENCIO
SIGNOS DE INTERROGACION
COMO SI EXISTIERA SIEMPRE UNA RAZON
MI RESPUESTA SON TU CUERPO
Y TU SONRISA TU PASION
VA LA VIDA EN UNA SOLA DIRECCION

AUNQUE VEA
AUNQUE CREA
TAL VEZ MAÑANA
SEA UN DIA MAS
SOLO UN DIA
SI NO ESTAS
QUE EL MUNDO GIRA
QUE EL MUNDO PARA
ES POR TI
ES POR TI
POR TU MIRADA

LAS BARAJAS DE ANA

Chris Pelcer-Emmanuel
Tales from forever songs. ASCAP

CUANDO SALE DE LA CUEVA VE LA GENTE PASAR
SE DETIENEN SUS PUPILAS, NADA EN ESPECIAL
SOLO SOMBRAS VAN
SOLO SOMBRAS VAN
MIENTRAS ANA
¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
ANA, ¡HEY, HEY!
BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR

POR DOS PUERTAS DIFERENTES
SALEN A CAMINAR
ELLA TOPA CON LA LUNA
CUANDO LO VE LLEGAR
Y LAS SOMBRAS VAN
Y LAS SOMBRAS VAN
MIENTRAS ANA,
¡HEY, HEY!
BUSCA LA BARAJA
Y LA QUIERE GUARDAR
ANA ¡HEY, HEY!
BUSCA LA BARAJA Y LA QUIERE GUARDAR
EN EL SILENCIO DE UN ENCUENTRO TAL
LOS DOS SE DEJAN ARRASTRAR

Y DESPUES DE ALGUNOS MESES DE ESTA
IDEAL RELACION
LE HACE FALTA LA BARAJA
LE FALTA LA ILUSION
SOLO SOMBRAS SON
SOLO SOMBRAS SON

MIENTRAS ANA
¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
ANA ¡HEY, HEY! ANA
ANA ¡HEY, HEY!
BAILA EN LA BARAJA Y BUSCA A QUIEN AMAR
ANA ¡HEY, HEY! BAILA
BAILA ¡HEY, HEY! BAILA EN LA BARAJA
Y BUSCA A QUIEN AMAR
BAILA
BAILA

PRUEBA OTRA VEZ

Jim Crichton-Ian Crichton- Michael Sadler-Emmanuel
Pipeline music, a division of Zomba NV

ESTAS AL BORDE DE MI VIDA,
ROMPES MI ATENCION,
TE CUELGAS DE MI LABIO INTERIOR
CON LOS DIENTES,
¡Y TU AL MORDER
PONES LA NOCHE AL REVES,
Y DETIENES EL RELOJ

PRUEBA OTRA VEZ
A MOVER MI MENTE OTRA VEZ,
PRUEBA OTRA VEZ,
BESAME

UNA DOS Y TRES
VUELVES A MORDER
Y VUELVES CON LA BOCA Y LOS PIES,
A ENVOLVERME
¡Y A DIBUJAR COMO PICASSO TAL VEZ
NUESTRA SOMBRA EN LA PARED

PRUEBA OTRA VEZ,
A MOVER MI MENTE OTRA VEZ,
PRUEBA OTRA VEZ,
¡BESAME

DOS EXTRAÑOS

Jim Crichton-Michael Sader - John Betts-Emmanuel
Bonzana songs. ASCAP

AL LLEGAR TU CALOR
SE DETIENE MI VOZ
ESPERO QUE HABLE
QUE ALGO SALGA DE MI
MI LENGUA ES UN LADRILLO QUE SE ENREDA
Y NADA PUEDO DECIR
NADA PUEDO DECIR

ADONDE VAS, YO DETRAS,
SI ME DEJAS PASAR
QUE VOY HACER
AMOR CON TANTA MUJER
MIS PIERNAS QUE SE LLENAN DE SUSPIROS
Y TU HABLANDO DE MARX
Y TU HABLANDO DE MARX

NO TE DETENGAS
NO DEJES DE PENSAR
QUE DOS EXTRAÑOS
SE PUEDAN ENAMORAR
TOMA MIS MANOS
Y TOMA LO DEMAS
SOMOS DOS EXTRAÑOS
NO ME DEJES ESCAPAR

SIN HABLAR VAYA PAR
YO TE SACO A BAILAR
TU FALDA UNA PALOMA
QUE SE PONE A VOLAR
TU CUERPO AL FIN DESATA MI VOZ
Y YO YA NO PUEDO ESPERAR
YO YA NO PUEDO ESPERAR

NO TE DETENGAS
NO DEJES DE PENSAR
QUE DOS EXTRAÑOS
SE PUEDAN ENAMORAR
TOMA MIS MANOS
Y TOMA LO DEMAS
SOMOS DOS EXTRAÑOS
NO ME DEJES ESCAPAR

Y UN DESEO IGUAL (BIS)

QUISIERA

Louis Spiro-Emmanuel (c/Mark Spiro music, BMI
Kasson gems-Emi mus
SIEMPRE CREI SER UN HOMBRE FORMAL,
CON LOS PIES EN SU LUGAR,
EQUILIBRADO Y NUNCA ARRESTADO
CON LOGAR ANDAR.

DE PRONTO TU MORDISTE MI FLOR
Y YO ME PUSE A DUDAR,
ESPASMOS EN SERIE,
DEBAJO DEL VIENTRE.
ME HICIERON GIRAR.

NUNCA ANTES VI COMO UN AVE AZUL,
CANTA UNA CANCION DE AMOR
NUNCA ANTES VI UNA FLOR NACER,
EN LOS OJOS DE QUIEN AME.
NUNCA CREI QUE ALGUIEN COMO TU,
CAMINARA JUNTO A MI,
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

ESO QUE FUE UNA INTUICION ANIMAL
LO QUE ME HIZO ENCONTRAR
A UNA MARIPOSA, PINTADA DE ROSA
QUE FLOTA AL AMAR

NUNCA ANTES VI COMO UN AVE AZUL,
CANTA UNA CANCION DE AMOR,
NUNCA ANTES VI UNA FLOR NACER,
EN LOS OJOS DE QUIEN AME.
NUNCA CREI QUE ALGUIEN COMO TU,
CAMINARA JUNTO A MI,
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

ERASE UNA VEZ
UN PEQUEÑO SER, AHOGANDOSE
EN SU CORAZON
PERO AHORA ESA HISTORIA
YA TERMINO
Y YO LAVO MIS MANOS
..Y SECO EL PASADO
..Y ME SUBO A TU SOMBRA
..Y VUELVO EN TU BOCA A SOÑAR

QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI
NUNCA CREI QUE ALGUIEN COMO TU
CAMINARA JUNTO A MI
QUISIERA SABER QUISIERA
QUISIERA SABER COMO LLEGASTE A MI

* PRODUCTOR: KEITH OLSEN PARA PAGOLO PRODUCTIONS
CO-PRODUCTOR: CLAUDE GAUDETTE EN "LAS BARAJAS DE ANA", "QUISIERA" Y "LA VIDA DECIDIO"
DIRECCION ARTISTICA: K C PORTER

MUSICOS
TECLADOS: Jim Crichton/Claude Gaudette
GUITARRA: Tim Pierce
BAJO: Darrel Over
BATERIA: Joe Franco
PERCUSION: Paulino Da Costa
COROS: Emmanuel, K C Porter, Mark Spiro, Rose Banks

GRABADO Y MEZCLADO: Cherokee/A.R.T.S. Los Angeles, California
PRIMERO: Luca Milragati

* PRODUCTOR: KEITH OLSEN PARA PAGOLO PRODUCTIONS
CO-PRODUCTOR: CLAUDE GAUDETTE EN (+)
DIRECCION ARTISTICA: K C Porter

PRODUCTOR: Maiovati

MUSICOS
TECLADOS: Malgrate-Lucio Enea
FAIR LIGHT: Gerlee Mor
GUITARRA: Bruno Morandi
BAJO: Lucio Malagutti
BATERIA: Giovanni de Pezzi
CORUS: Emmanuel Maiovati

GRABADO Y MEZCLADO: Maiovati Studio-Bologna, Italia
INGENIERO: Lucio Milragati

DIRECCION DE ARTE: ARTURO MEDELLIN
DISEÑO E ILUSTRACION: ALBERTO ROMULO LAMARCA E MOLINA B
DIAGRAMACION: KARINA TRETMANIS

LUK

Lucio Dalla-Maria Laz
Editora Pendiente

TU SIEMPRE USAS PALABRAS COMPLICADAS
DE ENTENDER
SIN IR MAS LEJOS TE AMO
Y QUE ES ESO VAMOS A VER

DICEN TE SIENTO LEJANO
YO LEJANO DE DONDE
LA VIDA NO ESTA DE SALDO
ENTERATE HA HA
LA VIDA NO ES UNA ESQUINA
DE MEXICO PERDIDA EN UN TANGO

YO SE QUE MIRANDO LAS NUBES
TE SALTAN LAS LAGRIMAS
SE QUE TE AVERGUENZAS COMIENDO
SI PASA UN MENDIGO Y LO VES
Y QUE RECOGES LOS GATOS
PERDIDOS SIN SABER
QUE YO TENGO UN PERRO QUE HABLA
Y QUE CANTA Y CUANDO CANTA HACE ASI

O, OOO..
OOOOO...

PRESTAMO LA VIDA ES SOLAMENTE UN PRESTAMO
PERO TU LO QUIERES ASI
ME MIRAS Y YO ME HUNDO EN ESA MIRADA
DE TUS BELLISIMOS OJOS
HONDOS Y HUMEDOS OJOS DE ESTATUA
TE VEO SIEMPRE SOÑANDO CON UN BARCO LEJANO
CON VIOLINES SONANDO EN TUS MARES
VIVES DE MIGAJAS Y CENTIMOS A CREDITO
Y LA VIDA NO ES UN MERCADO
DE TOPICOS AHA

YO SOLO SOY ENERGIA
UN DELIRIO PROLONGADO,
EN EL CAOS METROPOLITANO
TU ESTRATEGIA NO ES MIA
YO SOY UN SER HUMANO
CON MI SENCILLO LENGUAJE DE MAGIA,
Y EXPLOTO EN LA NOCHE,
MIRAME AHA

ESPERO SIEMPRE LA NOCHE
CON MI PERRO QUE CANTA
Y CUANDO CANTA, CANTA ASI

O, OOO..
OOOOO...

SIENTO

Jim Crichton-Michael Sadler-Emmanuel
Rocker-Felix, N.V. Productions, Bonaire

SIENTO, SIENTO QUE CAIGO,
CAIGO FUERA DE MI,
SIENTO, SIENTO QUE DANZO,
DANZO AL FIN DENTRO DE TI,
SOLO EN TI, SE OYE EL AMOR..
SOLO EN TI, LA NOCHE Y YO,
SIENTO, SIENTO QUE ACABO,
POR ROMPER CON TODA FORMA DE DOLOR,
PORQUE SIENTO QUE EN TI HAY ESPACIOS,
DONDE NADIE PIDE EXPLICACION.

SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI, LA NOCHE Y YO
SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI, LA NOCHE Y YO
SOLO EN TI, SOLO EN TI EL AMOR
SOLO EN TI,
SOLO EN TI, LA NOCHE Y YO... (REFRAIN)

SI NO HAY DOLOR

Maiovati-Emmanuel
Editora Pendiente

SI NO HAY DOLOR
QUE VAS A SENTIR
Y SI NO EXISTE EL LLANTO
DONDE ESTA EL ENCANTO
PARA SONREIR
SI YA NO HAY DOLOR
DEJAS DE EXISTIR
PUEDES ESTAR ARRIBA
PUEDES ESTAR ABAJO
PERO NUNCA AQUI

DE UNA VEZ TU TIENES QUE ENTENDER
QUE TU NO LLEGASTE AQUI A LA FIESTA
QUE SI EL MUNDO SE MUEVE AL REVES
TODOS VAN A GIRAR LA CABEZA

SI NO HAY CALOR
NO, NO HAY PASION
SI LA DAMA ES LA JUSTA
AUNQUE TE QUEME SU BLUSA
TENLA JUNTO A TI

SI YA NO HAY SABOR
TE VAS A ABURRIR
PERO SI LA ARTISTA
ES DEMASIADO LISTA
DEJALA PARTIR

DE UNA VEZ TU TIENES QUE ENTENDER
QUE TU NO LLEGASTE AQUI A LA FIESTA
QUE SI EL MUNDO SE MUEVE AL REVES
TODOS VAN A GIRAR LA CABEZA...

..TODOS VAN A GIRAR LA CABEZA

LA VIDA DECIDIO

Mark Spiro-Sons mark, Phil Houser, Glenn Morrow
Screen gems-EMI-Mark Spiro music, BMI / Ashyn music, BMI / Pamela Kay music / Beckenglass music / CS songs

ARBOLES PINTADOS
DE RECUERDO Y SOL
LA TIERRA QUE TU PADRE SEMBRO
SOLO ES MALEZA HOY
ERAS SOLO UN NIÑO
CON GANAS DE VOLAR
JUGANDO CON PREGUNTAS QUE AUN
NO PUEDES CONTESTAR
CREISTE PODERTE HALLAR
EN OTRO CORAZON
Y EL TIEMPO FALLO AL FINAL
EN CONTRA DEL AMOR

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

CERCAS ALAMBRADAS
CON LA DECEPCION
GRITAN QUE TUS SUEÑOS DE AYER
ERAN SOLO UNA ILUSION
Y HOY QUIERES SABER PORQUE
CUAL ES LA EXPLICACION
GUARDASTE EL AMOR TAN BIEN
QUE SE TE PERDIO

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

Y VERAS QUE AL FIN
LA VIDA CONTINUARA
CONTIGO Y SIN TI

CREISTE PODERTE HALLAR
EN OTRO CORAZON
Y EL TIEMPO FALLO AL FINAL
EN CONTRA DEL AMOR

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE DESEOS SE SECO
Y HOY ERES
TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO

Y NO PUEDES ROBAR TIEMPO AL RELOJ
LA VIDA DECIDIO
Y EL POZO DE RECUERDOS SE SECO
Y HOY ERES TAN SOLO EL CONSTRUCTOR
DE UN HOGAR QUE SE ROMPIO
SE ROMPIO

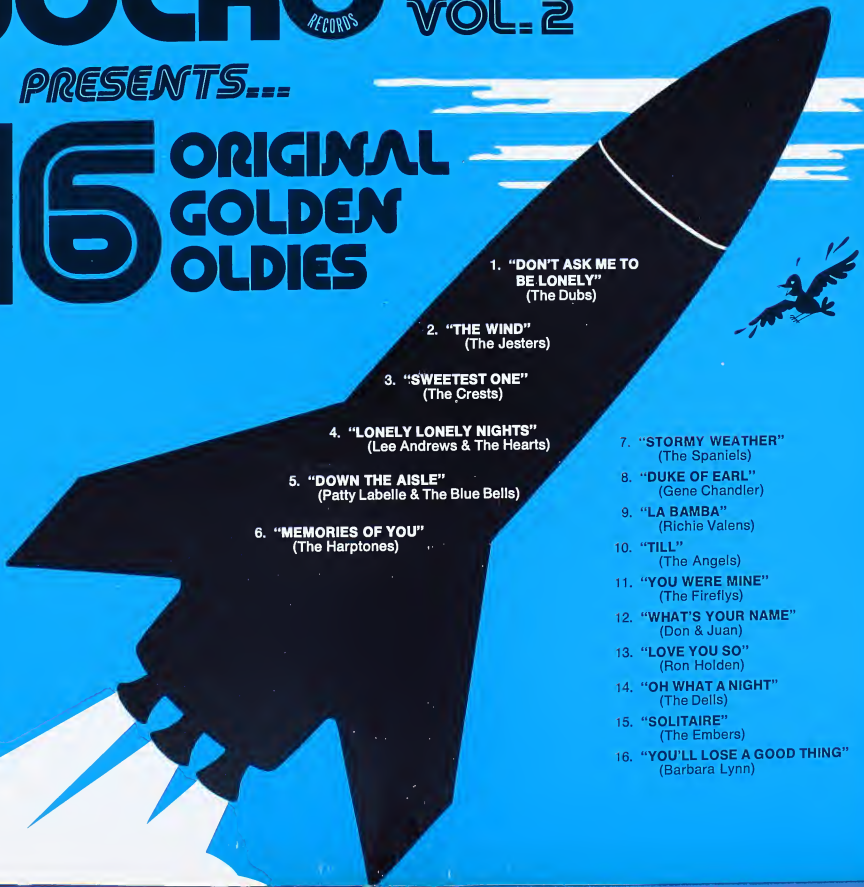
DCL-80124

JOCKO RECORDS
J-LPS 965-2
STEREO

JOCKO RECORDS VOL. 2

PRESENTS...

16 ORIGINAL GOLDEN OLDIES



1. "DON'T ASK ME TO BE LONELY" (The Dubs)
2. "THE WIND" (The Jesters)
3. "SWEETEST ONE" (The Crests)
4. "LONELY LONELY NIGHTS" (Lee Andrews & The Hearts)
5. "DOWN THE AISLE" (Patty Labelle & The Blue Bells)
6. "MEMORIES OF YOU" (The Harptones)
7. "STORMY WEATHER" (The Spaniels)
8. "DUKE OF EARL" (Gene Chandler)
9. "LA BAMBA" (Richie Valens)
10. "TILL" (The Angels)
11. "YOU WERE MINE" (The Fireflys)
12. "WHAT'S YOUR NAME" (Don & Juan)
13. "LOVE YOU SO" (Ron Holden)
14. "OH WHAT A NIGHT" (The Dells)
15. "SOLITAIRE" (The Embers)
16. "YOU'LL LOSE A GOOD THING" (Barbara Lynn)

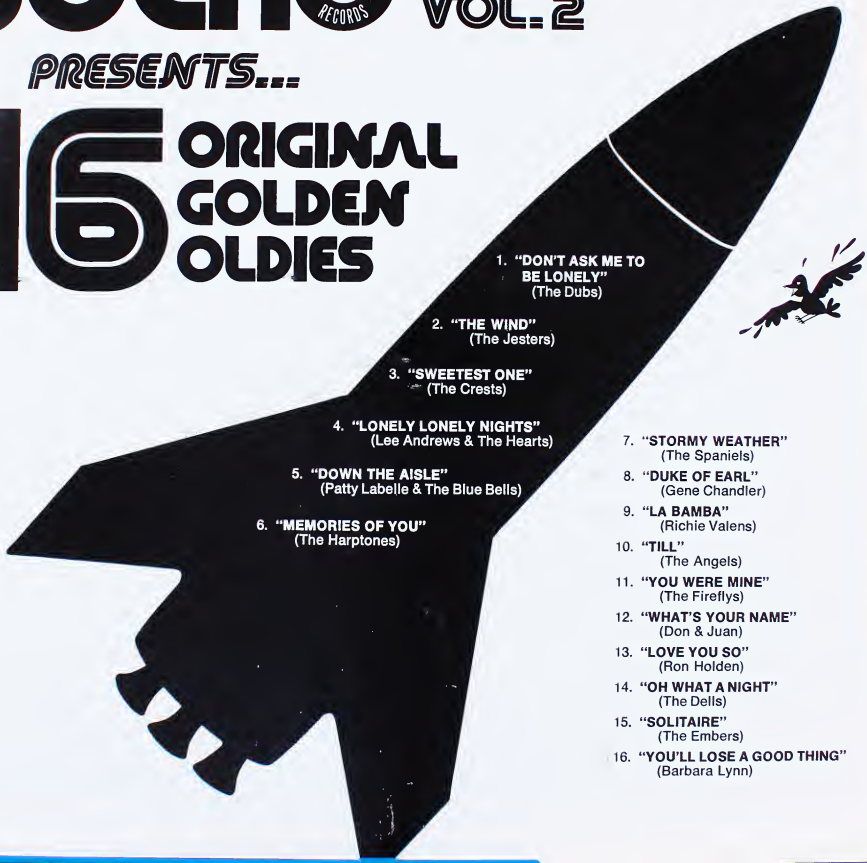
JOCKO RECORDS

JOCKO RECORDS
J-LPS 965-2
STEREO

JOCKO RECORDS VOL. 2

PRESENTS...

16 ORIGINAL GOLDEN OLDIES



1. "DON'T ASK ME TO BE LONELY" (The Dubs)
2. "THE WIND" (The Jesters)
3. "SWEETEST ONE" (The Crests)
4. "LONELY LONELY NIGHTS" (Lee Andrews & The Hearts)
5. "DOWN THE AISLE" (Patty Labelle & The Blue Bells)
6. "MEMORIES OF YOU" (The Harptones)
7. "STORMY WEATHER" (The Spaniels)
8. "DUKE OF EARL" (Gene Chandler)
9. "LA BAMBA" (Richie Valens)
10. "TILL" (The Angels)
11. "YOU WERE MINE" (The Fireflys)
12. "WHAT'S YOUR NAME" (Don & Juan)
13. "LOVE YOU SO" (Ron Holden)
14. "OH WHAT A NIGHT" (The Dells)
15. "SOLITAIRE" (The Embers)
16. "YOU'LL LOSE A GOOD THING" (Barbara Lynn)

HERITAGE VI

1st annual Brandywine Mountain Music Convention

'74 the galax sound





Volume 1

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

Heritage VI

1st Annual Brandywine Mountain Music Convention featuring the Galax Sound held at Nathaniel Newlin Grist Mill, Concordville, Pennsylvania, July 1974.

SIDE 1

1. Step Back Cindy	–	Kyle Creed – Fred Cockerham
2. Wind and Rain	–	Kilby Snow
3. Rueben	–	Ola Belle Reed
4. Little Satchel	–	Fred Cockerham
5. Let Me Fall	–	Fred Cockerham
6. Carroll County Blues	–	Highwoods String Band
7. Pretty Little Miss	–	Strange Creek Singers

SIDE 2

1. Little Margaret	–	Hazel Dickens
2. John Brown's Dream	–	Kyle Creed – Fred Cockerham
3. Deford Blues	–	Fred Cockerham
4. Undone In Sorrow	–	Ola Belle Reed
5. Flop Eared Mule	–	Raymond Melton
6. Cacklin Hen & Rooster Too	–	Highwoods String Band
7. Bill Cheatum	–	Ted Lundy & The Southern Mountain Boys

Cover design: Carl Goldstein
Photographs: Carl Fleischhauer
Produced by: The Brandywine Valley Friends of Old Time Music
Recorded Live by: Bobby Patterson

Brandywine Tradition Series Vol. 1

℗ 1975 Heritage Records, Galax, Va.

Motor noise in background is portable generator.

Booklet of Descriptive Notes Enclosed

1 THE ST ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION



Side 1

Step Back Cindy – Kyle Creed, Bobby Patterson, Fred Cockerham
Wind & Rain – Kilby Snow
Reuben – Ola Belle Reed
Little Satchel – Fred
Let Me Fall – Fred
Carroll County Blues – Highwoods String Band
Pretty Little Miss – Strange Creek Singers

Side 2

Little Margaret – Hazel Dickens
John Brown's Dreams – Fred & Kyle
Deford Blues – Fred
Undone In Sorrow – Ola Belle
Flop- Eared Mule – Raymond Melton
Cacklin' Hen & Rooster Too – Highwoods
Bill Cheatum – Ted Lundy and the Southern Mountain Boys

Photos:

page 1

Banjo Work Shop, Fred Cockerham, Mac Benford, Walt Koken, Kyle Creed and Ola Belle Reed.

page 2

Strange Creek Singers.

page 3

Pop Hafler and Les Parsons.

page 4

Top:

Fred Cockerham, Kyle Creed and Bobby Patterson.

Bottom:

Kilby Snow.

page 5

Top:

Ray Melton.

Bottom left:

Alice Gerrard, Ola Belle Reed and Hazel Dickens.

Bottom right:

Jerry Lundy.

page 6

Fred Cockerham, Ray Melton and Mike Seeger.

page 7

Top:

David Reed, Ola Bella Reed and Bud Reed.

Bottom:

Hazel Dickens and Kilby Snow.

1 THE 1ST ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION

Credits:

Recording:
Bobby Patterson
Lou Phillips

Photography:
Carl Fleischhauer

Notes:
Sheldon Sandler
Tom Mylet
Ginger Correll
Carl Goldstein

Recorded at:
Nathaniel Newlin Grist Mill
Concordville, Pennsylvania
July 27 & 29 '74

Produced by:
Brandywine Valley Friends of Old Time Music
Box 3504
Greenville, Delaware 19807

Cover Design:
Tom Mylet

Special Thanks:
Rudy Fields
Mike Seeger
Mac Benford

Booklet Design:
Bill Perry

KARL STEIN CONDUCTING THE YORK PHILHARMONIC

BEETHOVEN'S 5TH SYMPHONY



DESIGN / SAM SULIMAN

CORONET RECORDS GR

CX 114

CX 1114

BEETHOVEN's 5TH SYMPHONY

KARL STEIN CONDUCTING THE YORK PHILHARMONIC

This is a Coronet Recording utilizing Tape Recorders and microphones particularly designed to produce records which embody a full frequency response covering the total range of human hearing and embracing the full range of vocal and instrumental sounds.

The frequency response of this record is 30-20,000 thousand cycles.

Purchasers with wide range playback equipment should compensate for the R.I.A.A. curve.

Use only a needle specially designed for long playing records having a .001 radius, and keep record surfaces dust free.

OTHER ALBUMS AVAILABLE

- HONKY TONK PIANO
- SOUTH PACIFIC
- CHANGING OF THE GUARDS
- STRAUSS WALTZES
- OKLAHOMA
- ALOHA HAWAII
- MY FAIR LADY
- SONGS OF AL JOLSON
- DIXIELAND

Write for our extensive free catalogue

CORONET RECORDS

a product of Premier Albums, Inc.

1697 Broadway, New York, N. Y.

the greatest value in HI-FI

CORONET RECORDS PRESENTS

Music to fit your Every Mood

Coronet Records employ the best possible recording techniques, and fine artists . . . and offer you the opportunity of building a fine record library



THE ROARING 20's
Bedelia — Goody Boody — Varsity Drag — Give My Regards To Broadway — Ma — Rings On Her Fingers — Ballin' The Jack — Dixie — East Side, West Side — Deep River — The Bowery.



ALOHA HAWAII
Red Sails In The Sunset — Hawaiian War Chant — Harbor Lights — Hawaiian Holiday — Luau Lei — Drowsky Waters — Hawaiian Love Song — Kula Ha — To You Sweetheart Aloha — Hawaiian Starlight — Aloha Oe.



PORGY AND BESS
Overture — Summertime — I Got Plenty Of Nothin' — Bess, You Is My Woman Now — It Ain't Necessarily So — A Woman Is A Sometime Thing — My Man's Gone Now — There's A Boat Leavin' Soon For New York — Oh Lawd I'm On My Way — Finale.



THE GOLD RECORD
Smoke Gets In Your Eyes — Kewpie Doll — Who's Sorry Now — Return To Me — Patricia — Tom Dooley — Drummer Boy — It's Only Make Believe — My Happiness — Mr. Success — It's All In The Game — To Know Him Is To Love Him.



GIGI
Overture — Thank Heaven For Little Girls — The Parisians — The Waltz At Maxims (She's Not Thinking Of Me) — The Night They Invented Champagne — I'm Glad I'm Not Young Anymore — Say A Prayer For Me Tonight — Gigi — I Remember It Well — Finale.



1812 OVERTURE
(Tchaikowsky)
Serge Ivanoff and the Leningrad Symphony Orchestra.



GOLDEN HYMNS
Rock Of Ages — Prayer Of Thanksgiving — Onward Christian Soldiers — A Mighty Fortress Is Our God — Holy God We Praise Thy Name — Good Night Sweet Jesus — Holy Holy Holy — Faith Of Our Fathers — Nearer My God To Thee — Father, Father — Abide With Me — The Rosary.



CX-101
If I Didn't Care — Shine On Harvest Moon — Into Each Life Some Rain Must Fall — Maybe — I Love You Truly — It's A Sin To Tell A Lie — The Java Jive — If Had To Be You — The Gypsy — Ye'll Meet Again.

*** NOTE: Additional sound value will be achieved by playing this monophonic record on stereophonic equipment.**

Ralph Blizard
& The New Southern Ramblers



Blizard Train

Ralph Blizard & The New Southern Ramblers - *Blizard Train*



I dedicate this album to my father, Robert Houston Blizard, and my mother, Jennie Catherine Wills Blizard, who brought me up through the Golden Era of Old-Time Traditional Music of the 1920's - 1940's. —Ralph Blizard



photos: WANDA LEVIN

SIDE A

FLORIDA BLUES
(Source: Arthur Smith.) This is the first tune the New Southern Ramblers played onstage with Ralph. It's still one of our favorites! (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

HOUSE OF DAVID BLUES
(Source: Arthur Smith.) "Gee, but ain't it grand, Don't you hear that band? . . ." (Ralph - fiddle and vocal; Gordy - banjo; Phil - guitar; Andy - bass)

KANSAS CITY RAILROAD BLUES
(Source: Jack Shook and His Missouri Mountaineers). Ralph remembered this old tune at the Smithsonian Folklife Festival in 1986. "I don't play it the way they do, I don't think, I just play it the way I remembered it." (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

NO HARD TIMES
(Source: Jimmie Rodgers) John sings this Depression-era song about making the best of a bad situation. And what could be better than a bucket of lard and a good stout vocal! (Ralph - fiddle; Gordy - banjo; John - guitar and vocal; Phil - bass)

DICKSON COUNTY BLUES
(Source: Arthur Smith) Ralph shows off the bluesy side of his fiddle style. (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

WHEELBARGER'S MILL (BUCKWHEAT SONG)
(Source: White Top Mountain Band) Ralph heard this song on a record by the late Albert Hash and the White Top Mountain Band and liked its nostalgic theme. Ann Winebarger wrote it in the 1970's. Ralph never can seem to remember its title so he usually just calls it the "Buckwheat Song." (Ralph - fiddle and lead vocal; Gordy - banjo and vocal; Phil - guitar and vocal; Andy - bass and vocal)

BLIZARD TRAIN
(Source: Ralph Blizard) Ralph took the old tune "Lost Train Blues" and added so much to it over the years that he retitled it. Hang on y'all! (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass.)

SIDE B

HELL AMONG THE YEARLINGS
(Source: Traditional) Hell among the band! Ralph add his own styles to this traditional fiddle tune. Just how many beats are there anyway? (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

CHITTLIN' COOKIN' TIME IN CHEATHAM COUNTY
(Source: Arthur Smith.) Yummmm! (Ralph - fiddle and lead vocal; Gordy - banjo and vocal; Phil - guitar; Andy - bass)

BLUE RIDGE MOUNTAIN HOME
(Source: Carson Robison and Vernon Dalhart.) Phil and Andy first heard this song from The Steamboat Entertainers, a great old-time string band from Stockholm, Sweden. (Ralph - fiddle; Gordy - banjo; Phil - guitar and lead vocal; Andy - bass and vocal; John - harmonica)

SUGAR TREE STOMP
(Source: Arthur Smith) Sweet as a sugar tree. (Ralph - fiddle; Gordy - banjo; Phil - guitar; Andy - bass)

WHEN ZEPHYRS OF HEAVEN SHALL FAN ME TO SLEEP
(Source: Blemyn-Baxter Songbook) Ralph learned this old hymn with his sister at a gospel singing school. (Ralph - fiddle and vocal; Phil - guitar; Andy - bass; John - mandolin)

IF I LOSE, LET ME LOSE
(Source: Mainer's Mountaineers) The story goes that Charlie Poole rewrote and popularized this old song after a recording session in New York City in the 1920's. Sometimes it feels like things haven't changed very much at all. (Ralph - fiddle; Gordy - banjo and vocal; Phil - guitar and lead vocal; Andy - bass)

SMITH'S WALTZ
(Source: Arthur Smith.) We end the record the way we like to end a dance — with a waltz. (Ralph - fiddle; Phil - guitar; Andy - bass; John mandolin)

Ralph Blizard describes his exciting fiddle style as "Southern Appalachian long-bow fiddling." He combines a hard-driving breakdown approach to traditional music with bluesy accented notes and slides and a flair for improvisation that always inspires and excites listeners, dancers, and other musicians.

Born in 1918 in Kingsport, Tennessee, Ralph grew up in a musical family, listening to and learning the Appalachian music of his fiddle- and banjo-playing father. Through him, Ralph met and learned from many of the most popular musicians of East Tennessee and Southwest Virginia, including Dudley Vance, Charlie Bowman, and John Dykes. By the time he was 15, Ralph had begun entering and winning fiddle contests — even besting some of the old masters.

About this time Ralph formed a band, the Southern Ramblers, and began to play regularly at concerts and on radio. Ralph continued to play professionally until World War II and he put the fiddle down "for good" in 1953. He worked for Eastman Kodak in Kingsport and raised his two sons, Mark and David, with his wife Mildred. In the years since Ralph has returned to playing fiddle, he has won numerous first-place awards in contests. In addition, he has played concerts, dances, festivals, and radio and television programs across the country. Because of Ralph's efforts to preserve and promote traditional Appalachian music, Governor Ned McWherter appointed him to the Tennessee State Arts Commission in 1987.

The New Southern Ramblers provide exciting back-up for Ralph's fiddling. The Ramblers' musical and dance sensibilities unite to give the rhythmic drive and solid base for Ralph to explore all the musical possibilities in his improvisational style. With Ralph, the Ramblers have won many first-place band prizes throughout the South. They continue to travel and perform with him throughout the nation. Originally made up of Phil Jamison (guitar), Gordy Hinners (banjo), and Andy Deaver (bass), the band was joined by John Lily (guitar, mandolin, and bass) in 1986. All the Ramblers contribute vocals to this album and to their live performances. (The Ramblers dedicate their performances on this recording to Mildred Blizard, who has given so much time and support through the years!)

The exciting sound of Ralph Blizard and the New Southern Ramblers has earned them admirers and fans nationwide. They hope you enjoy his record and urge you to stop, look, and listen next time the Blizard Train pulls into town.

CREDITS:
Musicians: Fiddle, **RALPH BLIZARD**; Banjo, **GORDY HINNERS**; Guitar, **PHIL JAMISON**; Bass, **ANDY DEAVER**; Mandolin, Guitar, Harmonica, **JOHN LILLY**. Recorded and mixed at **BUTTERBEAN STUDIOS**, Asheville, N.C. 1987. Recording Engineer: **STEVEN MILLER**. Front cover photo: **PHIL JAMISON**. Back cover photo: **WANDA LEVIN**. Design: **STEVE MILLARD**. June Appal Project Director: **DENNIS WHITE**. Special Thanks to the Country Music Foundation for interview material and editorial assistance. Extra special thanks to Mildred, Cathy, Rebecca, Steve H., Wanda, Steve M. and to all our families, friends and fans!

For bookings please contact: Ralph Blizard, Rt. #1 Box 5, Blountville, Tn 37617, (615) 323-5384

June Appal Recordings

306 Madison Street, Whitesburg, KY 41858, 606/633-0108

June Appal Recordings is a part of Appalshop, a non-profit media and arts collective, whose purpose is to document and present the culture, traditions, and social issues of the Appalachian region. Appalshop includes Appalshop Films, June Appal Recordings, Headwaters Television, Roadside Theater, WMMT-FM Community Radio, and Mountain Photography Workshop.

Mountain Masters Series Produced with funding from THE FORD FOUNDATION.

©1989 June Appal Recordings, Whitesburg, KY 41858

BOOKLET ENCLOSED

JA0056

Copyright 1989

RALPH BLIZARD

BLIZARD TRAIN

Ralph Blizard's music and personality are a wonderful combination of rich East Tennessee traditions and a unique personal vision. His fiddling combines old mountain tunes, sophisticated long-bow techniques, and a sense of melody that is inspired by the excitement of the moment. Ralph is always learning and creating, as these recordings demonstrate well. A pioneer in radio broadcasting during the 1930's and 1940's, he continues to bring traditional music and dance to large audiences while working to preserve these traditions for future generations.

Herbert Ralph Blizard was born December 5, 1918, in Kingsport, Tennessee. His parents, Robert Houston Blizard and Jennie Catherine Willis Blizard, were both from the Tennessee-Virginia border area of Scott and Russell County, Virginia. After their marriage, they moved to Kingsport, where Robert worked as a linotype operator for the *Kingsport Times* until his retirement, in 1954. In addition, he played fiddle and banjo and occasionally taught singing school—short courses in hymn singing, usually sponsored by local churches or hymn-book publishers. Robert and Jennie raised four boys and two girls: Ralph, Aldridge, Roy ("Bo"), Carl, Beatrice, and Joan.

The Tennessee-Virginia border region boasts a musical heritage of legendary proportions. The Carter Family, the Stanley Brothers, Jim and Jesse McReynolds, and many other famous musicians have come from these hills. In 1927, on a talent scouting trip through the Southeast, Victor Records executive Ralph Peer held recording sessions in Bristol that changed the future of country music. On this trip, he discovered the Carter Family and Jimmie Rodgers. The same musical traditions that drew recording executives to the area during the 1920's continue to produce exceptional music. This is the environment that nurtured Ralph Blizard and inspires him today.

During the 1920's, a few houses down from the Blizard home on Dorothy Street, in Kingsport, stood the home of Amos Dennison and his family. Ralph "raked back" his memory about the Dennison household in a recent interview with John Rumble, of the Country Music Foundation. "Amos Dennison was a banjo player," Ralph



Ralph, around 1930, approximately thirteen years old.

recalled. "Their home was the center of a lot of the jam sessions of the musicians, not only around our locality. [They'd] come from quite a ways.... Just about everybody in traditional music in our locality was around at one time or another.... Carl McConnell, who lived in Hiltons, he hitchhiked over. And Doc Addington—he's Maybelle Carter's brother. They [Doc and Carl] were quite a duet. And the Carters were over there to those sessions." These gatherings gave Ralph a chance to meet, hear, and play with many musicians who deeply influenced his life and his music. They also gave him a taste for "jam sessioning," as he calls it, which he still enjoys immensely.

Quite a bit of "jam sessioning" also went on at

June Appal is an Appalachian based recording company specializing in traditional and contemporary mountain music.

Record title and Number .....

We welcome your comments about June Appal. Especially we would like to know how you heard about us and what you think of the quality of the recording:

.....

.....

If you are not on our mailing list and would like to be, write or return this card to June Appal Recordings, Box 743, Whitesburg, Kentucky 41858.

Your Name: .....

Address: .....

Affix
Stamp
Here

June Appal Recordings
Box 743
Whitesburg, Kentucky
41858

SUPER STARS

HIT PARADE

Vol 7



·SUGAR MINOTT · SANCHEZ · HORACE ANDY · Thriller "U" ·
· LINVAL THOMPSON · Jimmy Riley · Leroy Gibbon · Gregory Isaacs ·
·DEAN FRASER · AL CAMPBELL · JOHN HOLT · ERNEST WILSON ·

Super Stars Hit Parade Vol. 7 Compilation

SIDE ONE

1. GHETTO CELEBRITY (G. Isaacs)
   GREGORY ISAACS
2. RUB A DUB MARKET (S. Minott)
   SUGAR MINOTT
3. ALL IN THE GAME (Adapted)
   ERNEST WILSON
4. I'M COMING HOME (Adapted)
   THRILLER "U"
5. OH MOMMY BLUE (Adapted)
   HORACE ANDY
6. TELL HIM I'M NOT HOME (Adapted)
   SANCHEZ

SIDE TWO

1. SUSIE WONG (L. Thompson)
   LINVAL THOMPSON
2. WOMAN OF MY DREAM (L. James/J. Holt)
   JOHN HOLT
3. MIDNIGHT LOVER (Al Campbell)
   AL CAMPBELL
4. I MAY NEVER SEE MY BABY (Adapted)
   JIMMY RILEY
5. ADDICTED TO LOVE (L. Gibbon)
   LEROY GIBBON
6. ADDICTED TO SAX (D. Fraser)
   DEAN FRASER

PRODUCED BY KING JAMMY
ARRANGED BY KING JAMMY & JOHN JOHN
HARMONIES DONE BY BRIAN & TONY GOLD
MUSICIANS: STEELIE & CLEAVIE, FIREHOUSE CREW, DEAN FRASER
MIXED BY KING JAMMY & SNAKIE

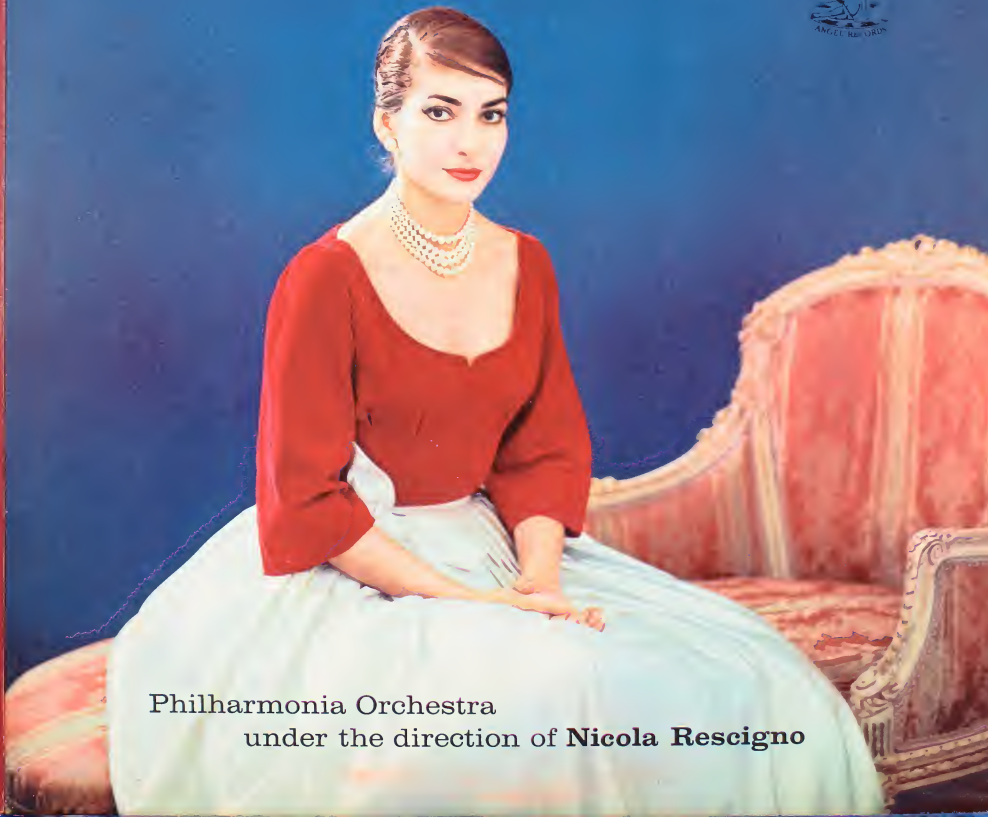
SPECIAL THANKS TO DEAN FRASER FOR HIS HORN ARRANGEMENT AND TO THE KING JAMMY CREW FOR ASSISTANCE.

MARKETED & DISTRIBUTED BY:
WORLD ENTERPRISE RECORDS
4714 CHURCH AVENUE
BROOKLYN, NEW YORK 11203
Tel.: 1 (718) 282-7709 / 7842
Fax : 1 (718) 469-8056
Telex: 4973708WORLDUI

LALP 39

STEREO

Callas portrays Verdi Heroines



Philharmonia Orchestra
under the direction of **Nicola Rescigno**

MARIA CALLAS
PORTRAYS
VERDI HEROINES

THE BETTMANN ARCHIVE



side one

LADY MACBETH, from MACBETH

(1) Nel dì della vittoria;
Cavatina: Vieni! t'affretta! (Act 1)

(2) La luce langue (Act 2)

(3) Una macchia è qui tuttora!
(Sleepwalking Scene) (Act 4)

side two

ABIGAILLE, from NABUCCO

(1) Ben io t'invenni;
Anch'io dischiuso un giorno
(Act 2)

ELVIRA, from ERNANI

(2) Sorta è la notte;
Cavatina: Ernani! Ernani, involami
(Act 1)

ELISABETTA DI VALOIS,
from DON CARLO

(3) Tu che le vanità (Act 4)

Philharmonia Orchestra
Nicola Rescigno, cond.

ANGEL RECORDS
35763

Tu che le vanità conoscesti del mondo
e godi nell'avel il riposo profondo,
s'ancor si piange in cielo, piangi sul mio dolore,
e porta il pianto mio al trono del Signor.

Carlo qui verrà! Sì! Che parta e scordi omai.
A Posa di vegliar sui giorni suoi giurai.
Ei segua il suo destin, la gloria il traccerà.
Per me, la mia giornata a sera è giunta già!

Francia, nobile suol, sì caro a' miei verdi anni!
Fonteneblò! vêr voi schiude il pensier i vanni.
Eterno giuro d'amor là Dio da me ascoltò,
e quest' eternità un giorno sol durò.

Tra voi, vaghi giardin di questa terra ibéra,
se Carlo ancor dovrà fermar i passi a sera,
che le zolle, i ruscelli, i fonti, i boschi, i fior,
con le lor armonie cantino il nostro amor.

Addio, bei sogni d'ôr, illusion perduta!
Il nodo si spezzò, la luce è fatta muta!
Addio, verd'anni, ancor! cedendo al duol crudel,
il cor ha un sol desir: la pace dell' avel!

Thou who knowest the vanities of the world,
and dost enjoy deep repose in the tomb,
if yet there is weeping in heaven, weep for my grief,
and carry my sorrow to the throne of the Lord.

Carlo will come here! Yes, that he may go and forget
for ever.
I swore to Posa to watch over his days.
Let him follow his destiny, he will find glory.
For me, my short day shall be ended this evening.

France, noble land, so dear to my green years!
Fontainebleau! thought opens its pinions for you.
There God heard me swear eternal love,
and that eternity lasted but one day.

To your midst, lovely gardens of this Spanish land,
if Carlos again must wend his way at evening,
let the earth, the streams, the fountains, the woods,
the flowers,
with all their harmonies sing of our love.

Farewell, dear golden dreams, lost illusion!
The knot is broken, the light is turned dumb!
Farewell, green years, again; yielding to cruel grief,
my heart has one desire alone, the peace of the tomb!

Notes and translations © 1959 WILLIAM MANN

PHOTO AUERBACH



Maria Callas and
conductor Nicola Rescigno

CALLAS ON ANGEL

Aria Collections

Callas at La Scala (Medea, La vestale, I puritani, La sonnambula) . . . . . Angel 35304
Callas: Coloratura-Lyric (Adriana Lecouvreur, Andrea Chénier, La Wally, Mefistofele, Il barbiere di Siviglia, Dinorah, Lakmé, I vespri Siciliani) . . . . . Angel 35233
Callas Portrays Puccini Heroines (Manon Lescaut, Madama Butterfly, La Bohème, Suor Angelica, Gianni Schicchi, Turandot) . . . . . Angel 35195

Complete Operas

Bellini: Norma . . . . . Angel Album 3517 C/L
Bellini: I puritani . . . . . Angel Album 3502 C/L
Bellini: La sonnambula . . Angel Album 3568 5s/L
Donizetti: Lucia di Lammermoor . . . . . Angel Album 3503 B/L
Leoncavallo: I pagliacci . Angel Album 3527 3s/L
Mascagni: Cavalleria rusticana . . . . . Angel Album 3509 3s/L
(I pagliacci & Cavalleria: Angel Album 3528 C/L)
Puccini: La Bohème . . . Angel Album 3560 B/L
Puccini: Madama Butterfly . . . . . Angel Album 3523 C/L
Puccini: Tosca . . . . . Angel Album 3508 B/L
Puccini: Turandot . . . . Angel Album 3571 C/L
Rossini: Il barbiere di Siviglia . . . . . Angel Album 3559 C/L
Rossini: Il turco in Italia . Angel Album 3535 5s/L
Verdi: Aida . . . . . Angel Album 3525 C/L
Verdi: Un ballo in maschera . . . . . Angel Album 3557 C/L
Verdi: La forza del destino . . . . . Angel Album 3531 C/L
Verdi: Rigoletto . . . . . Angel Album 3537 5s/L
Verdi: Il trovatore . . . . Angel Album 3554 5s/L

Opera Highlights

Bellini: Norma . . . . . Angel 35379
Leoncavallo: I pagliacci & Mascagni: Cavalleria rusticana . . . Angel 35345
Verdi: La forza del destino . . . . . Angel 35432
Verdi: Rigoletto . . . . . Angel 35518

ANGEL RECORDS
35763

WS 326

STEREO

LES GRANDES CHANSONS (VOLUME IV)

COLUMBIA lp

JACQUELINE FRANÇOIS

WITH PAUL DURAND AND HIS ORCHESTRA



POUR CEUX QUI AIMENT LES CHANSONS IMMORTELLES DE FRANCE

Newly recorded interpretations of the best loved French songs of the past three decades...One of a series of albums designed to cover the entire field of the modern French chanson — WITH FRENCH TEXTS AND ENGLISH TRANSLATIONS.

(RECORDED IN PARIS)

PARIS JE T'AIME

MON COEUR EST UN VIOLON

C'EST MON GIGOLO

FASCINATION

ICI L'ON PECHE

SEULE CE SOIR

J'AI DEUX AMOURS

A PARIS, DANS CHAQUE FAUBOURG

SOUS LES TOITS DE PARIS

LA MER

VOUS QUI PASSEZ SANS ME VOIR

QUE RESTE-T-IL DE NOS AMOURS?

Les Grandes Chansons—Volume IV

JACQUELINE FRANÇOIS

with Paul Durand and his Orchestra Recorded in Paris

WS 326

COLUMBIA lp

Available on Regular—WL 178

Paris je t'aime
Mon coeur est un violon
C'est mon gigolo
Fascination
Ici l'on pêche
Seule ce soir

J'ai deux amours
A Paris, dans chaque faubourg
Sous les toits de Paris
La Mer
Vous qui passez sans me voir
Que reste-t-il de nos amours?

French texts and English translations inside

Not long after the liberation of Paris, a young woman whose chic was already discernible gave up her job as a cutter for motion pictures and embarked on a career in the precarious Parisian world of popular song. To break into the world of Chevalier, Piaf and Trenet took not only talent but temerity. The poise and artistry of Jacqueline François made an immediate impression, and within one month after making her first recording she was awarded the Grand Prix du Disque.

Mlle. François is unique in her profession, despite a profusion of other excellent artists of the chanson. Her musicianship is consistently superior, and she is matchless in the quality of her sound, in her phrasing and diction. Moreover, she possesses that peculiar personal magic that mesmerizes her audiences by her singing alone; she has no need for spoken introductions to explain her songs. So skillfully does she create a mood that the language barriers fall away, a difficult achievement for a popular vocalist. Mlle. François has sold more recordings throughout the world than any other French singer.

Always determined to become a chanteuse, Mlle. François began entering competitions and contests when she was fifteen, losing with a steady predictability that would have discouraged a lesser artist. Giving up the competitions, she found a few jobs in cabaret, a few more in music halls. She auditioned often for record companies, but again and again heard the same reply: "Votre voix n'est pas phonogénique."

At length she was heard by the composer-conductor Paul Durand, who appreciated her talent at once. He took her to a recording studio and supervised her recording of C'est le printemps, which won the first of her many Grands Prix du Disque.

Since that time, Mlle. François has become an international star. Her recordings of Boléro, Les feuilles mortes, L'âme des poètes and above all Mademoiselle de Paris (which Paul Durand wrote for her) are among the most popular records not only of France but of the world.

In the late Fifties, Mlle. François undertook her first extensive singing engagements in the Americas, appearing in New York, Miami Beach, Las Vegas and Mexico City, and has been a regular visitor ever since. Beautifully dressed (in blue, her favorite color) she appears in the spotlight and takes instant command of the audience. She feels that her métier is singing and singing alone, and that her performances need no tricks of costume or movement. That she is correct is attested by the fact that her first engagement at the Hotel Plaza in New York broke all post-war records.

As Newsweek noted, reviewing her Persian Room performance: "Refreshing . . . is Jacqueline François...With Mlle. François a mood is a mood in any language. 'Chevalier talks,' she observes. 'I sing.' Hence, she introduces her songs quite simply in French, by title only." And, added the New York Daily Mirror, "She stands up there in the spotlight and lets her vocal cords go to work for her." The New Yorker observed further that it was not necessary to have been graduated from Berlitz to be beguiled by her vocal technique, phrasing and timbre.

In this collection, Mlle. François offers twelve of the great chansons of France, weaving her incomparable spell over songs by Trenet, Durand, Laparcerie, Jaubert and other notable composers. The program is the fourth in a series of new recordings by Patachou, Juliette Greco and Yves Montand, a series which presents a unique survey of the endlessly fascinating popular songs of Paris. Each program includes the French lyrics and literal English translations. With these artists, and with these songs, Mlle. François—Mademoiselle de Paris—takes her place with the suave artistry and compelling warmth that are hers alone.

ALSO IN THIS SERIES:

Volume I—Patachou—WL 166/WS 318* • Volume II—Yves Montand—WL 173/WS 322* • Volume III—Juliette Greco—WL 174/WS 323*

*Stereo.

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS.

SIDE I	PARIS JE T'AIME—Famous Music Corp. (ASCAP)	2:11	
	MON COEUR EST UN VIOLON—Chappell & Co., Inc. (ASCAP)	3:23	
	C'EST MON GIGOLO—DeSylva, Brown & Henderson, Inc. & Alamo Music, Inc. (ASCAP)	2:31	
	FASCINATION—Southern Music Pub. Co., Inc. (ASCAP)	3:27	
	ICI L'ON PÊCHE—Sam Fox Pub. Co. (ASCAP)	3:35	
	SEULE CE SOIR—B.I.E.M.	3:15	
SIDE II	J'AI DEUX AMOURS—Miller Music Corp. (ASCAP)	2:20	
	A PARIS, DANS CHAQUE FAUBOURG—B.I.E.M.	2:49	
	SOUS LES TOITS DE PARIS—Harms, Inc. (ASCAP)	2:24	
	LA MER—T. B. Harms Co. (ASCAP)	3:40	
	VOUS QUI PASSEZ SANS ME VOIR—Chappell & Co., Inc. (ASCAP)	3:11	
	QUE RESTE T'IL DE NOS AMOURS?—Leeds Music Corp. (ASCAP)	3:20	

THIS COLUMBIA **STEREO** **FIDELITY** RECORDING IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

SEEMS A MILLION SAX

Vol. 2

DEMO CATES





SEEMS A MILLION SAX
Vol. 2 *DEMO CATES*

SIDE 1

(1) I FOUND A LOVE
(2) CRY BABY
(3) BURNING FIRE
(4) I'M GONNA HAVE TO TELL HER

SIDE 2

(1) SEVEN LETTER
(2) MAKE IT WITH YOU
(3) I WANNA WRITE YOU A LOVE SONG
(4) IT'S ALRIGHT (THIS SAX FEELING)

MUSICIANS:
KINGSLEY ETTIENNE
VEZI TAYEB
BACKGROUND VOCALS: BETTY RICHARDSON
JOANNA PERIKE

MIXED BY: VEZI TAYEB
RECORDED: KENSINGTON STUDIO
ENGINEERED: VEZI TAYEB



Manufactured And Marketed
By D-K PRODUCTIONS INC.
1553 EGLINTON AVE. W.
TORONTO, ONTARIO M6E 2G9
(416) 789-5722

© 1987 D.K. PRODUCTION INC.
℗ 1987 D.K. PRODUCTION INC.

D-K 77-75

MADE IN CANADA


SARAH
BAKER
KSCU

SIDE ONE
HIGH CALIBER LOVE (3:58)
***PACK OF LIES (3:42)**
ANOTHER DOOR (4:45)
****USE IT OR LOSE IT (2:55)**
GOT MY REASONS (3:50)

SIDE TWO
UNTIL THE LAST GOODBYE (3:17)
AM I EVER ON YOUR MIND (3:15)
LIVEWIRE (2:08)
CHILD OF MY TIME (3:36)
GRACE (1:59)



Sarah Baker
Vocals, Acoustic Piano,
Hammond B-3 Organ, Accordian,
Synthesizer

Ashley Cleveland
Background Vocals on "Pack of Lies"
and "Until the Last Goodbye"

Andy Just
Harmonica

Mark Karan
Electric Guitars

Billy Lewis
Drums

Michael White
Bass

103.3 FM

CHIEF ENGINEER
Allen Sudduth

ADDITIONAL ENGINEERS
Moira Marquis, Sarah Baker,
Markus James, Joe Hoffmann

Recorded on Shugar's Hill, Bodega, CA
"Grace" recorded at
Hoffmann Studios, Occidental, CA
Mixed at Prairie Sun Studios, Cotati, CA
Mastered by George Horn at
Fantasy Studios, Berkeley, CA

PHOTOGRAPHY
Phil Bray

COVER DESIGN
Michael Spano / Thomas Ludovise

THANK YOU
Barbara Hanson, Herb Solomon,
Jack Jacobsen, Mooka Rennick, Arella Barley,
Pat Ford, Frank Hayhurst, Randy Quan,
Phillip Shugar, Nell Baker Milne,
Ashley Cleveland, Janice Bray,
Jim Boggio, Bill Bowker,

A special thanks to the m
for their contributions to the arrang

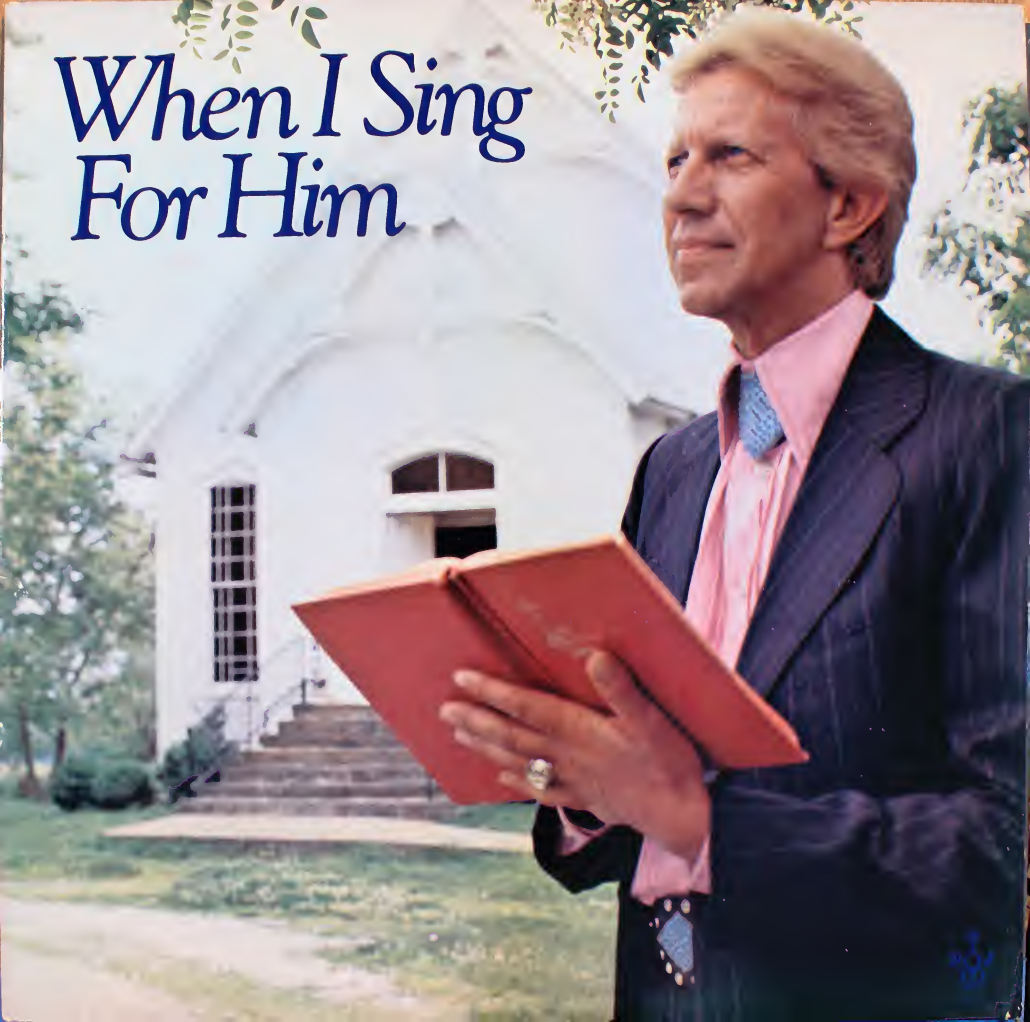
Ashley Cleveland appears c
Atlantic Records

PRODUCED BY MARKUS JAMES AND SARAH BAKER

All songs by Sarah Baker except
*Music written with Markus James **Music written with Billy Lewis
© 1990 Estalee Music/Ascap ℗ 1990 Firenze Records

FIRENZE RECORDS • 1825 Haight St. #65 • San Francisco, CA 94117

When I Sing For Him



Musicians

Elton Presley — Electric Bass
Fred Isarell — Electric Guitar
Thomas "Tee" Robbins — Piano
Randy Bentemente — Piano
Jim Bagwell — Steel Guitar
Mike Lawler — Keyboard
Jerry Carrigan — Drums
Joseph E. Chalmers — Drums
Dave Kirby — Rhythm Guitar
George Mc Cormick — Vocals
Curtis Young — Vocals

Credits

Produced by Porter Wagoner for P&J Productions
Engineered by Tom Pick (for Goldust Productions, Inc.)
Recording Technician/Roy Shockley
(for Goldust Productions, Inc.)
Mastered by Denny Purcell
Recorded at Fireside Studios/Nashville, Tennessee
Technical Advisor/John W. Nelley, Jr.
Promotion/Brooke Newell Promotions
Photography/Don Putnam, the harpeth group
Art Direction/Dan Klutt, Omnigraphics, Inc.

Records: P&J Records
P.O. Box 120[illegible]
Nashville, Tennessee 37211

SIDE ONE

LIFE'S RAILWAY TO HEAVEN (2:[illegible])
OLD CAMP MEETIN' TIME (2:[illegible])
PEACE IN THE VALLEY (2:[illegible])
SATAN'S RIVER (2:[illegible])
WHERE THE ROSES NEVER FADE (2:[illegible])

SIDE TWO

I THOUGHT I HEARD (2:57)
I FOUND A MANSION (2:[illegible])
HEAVEN ON THE HILL (2:[illegible])
JUST A ROSE WILL DO (2:[illegible])
THE BIRD THAT SINGS (2:[illegible])

SIDE THREE

WHERE WOULD YOU BAPTIZE JESUS? (2:[illegible])
WHAT WOULD YOU DO IF JESUS CAME TO
YOUR HOUSE? (2:[illegible])
SINGING ON THE MOUNTAIN (2:19)
SATAN GET AWAY (2:[illegible])
CITY ON THE HILL (2:[illegible])

SIDE FOUR

SWING LOW SWEET CHARIOT (2:39)
SANK STRANGE (2:[illegible])
TROUBLE IN THE AMEN CORNER (4:24)
WHEN I SING FOR HIM (2:[illegible])
CABIN IN GLORY LAND (2:[illegible])



© 1979 P&J Productions
Printed in USA
Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

MEMORIAL EDITION

"A HERO'S LIFE" is the last major orchestral work recorded by the late Sir Thomas Beecham, whose recent death saddened the entire world of music.

"No more fitting tribute to Beecham's memory could be imagined than this . . . Beecham finds greater richness, a more truly forceful heroism than any other conductor I know . . . "

—Edward Greenfield in THE GRAMOPHONE

(SIG-7250



HIGH FIDELITY

SIR THOMAS BEECHAM

Bt., C.H.

1879–1961

EIN HELDENLEBEN

(A Hero's Life)

RICHARD STRAUSS

ROYAL PHILHARMONIC ORCHESTRA

© CAPITOL RECORDS, INC.

G 7250

HIGH FIDELITY RECORDING

RICHARD STRAUSS

EIN HELDENLEBEN

SIR THOMAS BEECHAM, Bart. C.H.

conducting THE ROYAL PHILHARMONIC ORCHESTRA

SOLO VIOLIN: STEVEN STARYK

"No more fitting tribute to Beecham's memory could be imagined than this... Beecham finds greater richness, a more truly forceful heroism than any other conductor I know. On almost every page Beecham finds special felicities..." Edward Greenfield in THE GRAMOPHONE

A Note on the Recording
by Victor Olof, recording director for Electric & Musical Industries Ltd.

This recording of Richard Strauss' *Ein Heldenleben* is virtually the last major orchestral work that Sir Thomas Beecham taped. His previous record of this title dates back to November 1947 (issued March 1948) on 78 r.p.m. discs with the same orchestra, The Royal Philharmonic. Always a favourite with Sir Thomas, this tone poem, considered by most musicians to be the composer's greatest orchestral composition, needs a tremendous amount of preparation for recording, both musically and technically, which it received on this occasion.

When in 1958 I invited Sir Thomas to consider this project, he seemed a little diffident, but never quite revealed his innermost thoughts regarding his hesitation. Although part of his vast repertoire, it was not one of his "war-horses" and he had not performed it on the concert platform for quite a few years. Also he realised only too well the difficulties involved, but after some persuasion he agreed to commence operations.

One of his first tasks was to coach Steven Staryk, the leader (or concertmaster) in the interpretation of the solo violin part, which is of concerto proportions. The recording took place in the Kingsway Hall, and Sir Thomas duly arrived and proposed to "have a go at it," to which I readily agreed, although the engineers had had no opportunity to get what we call "lined up" beforehand.

I for one was thrilled already with the massive sound he produced from the orchestra. He was conducting, singing and even shouting, whipping up the players to a frenzy, especially in the battle scene, and all this at 10 o'clock on a cold spring morning.

Now came our most nervous moment. "Play-back for Sir Thomas, please, in the hall," I demanded. He always preferred to listen from a loud speaker alongside his rostrum, and he also liked the members of the orchestra to listen with him, so that he could make comments and criticise as we went along. Well, I would be exaggerating if I said that he was satisfied with this first effort—far from it! We too were just beginning to realise the immmerable problems that had to be solved in this complicated score with an orchestra of about a hundred players.

Listening, Sir Thomas started editing the score for recording requirements, adjusting balance, etc., and criticising the technical sound, and very soon we all departed, leaving George Brownfoot, his indefatigable librarian, to sit up all night marking the orchestral material according to Sir Thomas' wishes, ready for the next day's session.

Many more sessions were taken over the work, and eventually the recording assumed some satisfactory shape, and the tapes were passed to the editor for cutting and so made ready for Sir Thomas to hear in complete form.

Many people have asked me why Beecham discs are generally outstanding. The answer, I think, is that Sir Thomas preferred a large canvas. To him the architecture and line of a work were of paramount importance, and to achieve this result he mostly recorded long sections, filling in the details later. This process can be very trying to the technical staff, and veritable miracles have been performed for Sir Thomas in the cutting room to obtain the results he desired. To him nothing was impossible in this respect, and it was quite useless to say that it could not be done. He was always extremely meticulous regarding nuances, phrasing to the last detail, and innumerable re-makes were taped and listened to over and over again; we finally reached the point when he considered the recording finished—at least for the time being—although feeling uncertain whether he liked it or not.

Then came a lengthy tour in the United States and elsewhere, and it was many months later, after some further improvements had been made, that he gave his final approval.

Having supervised Sir Thomas' recordings for E.M.I. during the past five years and knowing him well before that, I understood his mood of very great seriousness during this recording and realised that he felt that this would probably be the last time that he would record *Ein Heldenleben*. I do not remember his making fun at all during these sessions, as he was apt to do on most occasions. Maybe he considered this as his lasting memorial to an old friend (the composer), little realising that it would also be his own memorial.

We hope that listeners will cherish this great interpretation of *A Hero's Life*, and that it will summon memories of our illustrious and unforgettable Sir Thomas Beecham, especially in the deeply moving and seriously beautiful epilogue to this masterwork.

© 1961 VICTOR OLOF

Strauss was 34 when he wrote Ein Heldenleben, *the last and largest of his tone poems, in 1898. The first performance took place at Frankfurt-am-Main on March 3, 1899, ten years after the production of* Don Juan, *the first of the series to be performed.*

At one time, a good deal of fuss was made about A Hero's Life *because it was believed that the hero Strauss had in mind was himself. As far as the music is concerned, it does not matter a scrap whether he was being flagrantly autobiographical (to some extent all creative art is so) or whether he was writing about some ideal Being in whose fate we may, not unnaturally, expect Strauss to be interested. What matters is the way Strauss places this Being in relation to events, for this is not a story; it is a record of reactions and responses. The music, though continuous, falls into six main sections:*

1 The Hero. *The swaggering opening theme, followed by three contrasting and interlinked ideas typifying the gentler aspects of his character, together vividly delineate the whole man.*

2 His Adversaries. *A sharp-etched portrayal (mainly by woodwind) of their spiteful trivialities and stupidities.*

3 His Companion. *Now enters woman, introduced by a long violin solo.*

4 His Prowess in Battle. *His adversaries are routed in "the most splendid battle that has ever been painted in music."*

5 His Peaceful Labours. *This section includes quotations from some of Strauss' own "works of peace": Don Juan, Also sprach Zarathustra, Tod und Verklärung, Don Quixote, Till Eulenspiegel, the opera* Guntram, *and the songs. And finally:*

6 His Retirement and Life's Fulfilment. *Once again the music rises in tumult as the Hero remembers his struggle and search for happiness. But gradually, almost imperceptibly, the calm of complete renunciation takes possession of him.*

The huge orchestra includes woodwinds in fours, five trumpets, eight horns, two tubas, with percussion and strings augmented in corresponding measure.

MEMORABILIA OF SIR THOMAS BEECHAM
ON CAPITOL RECORDS

(Royal Philharmonic Orchestra, unless otherwise noted)

MY FAVOURITE OVERTURES La Cambiale di Matrimonio, The Fair Melusina, Le Corsaire, La Gazza Ladra, A Midsummer Night's Dream. (S)G 7251

BIZET: Symphony in C; LALO: Symphony in G minor. *Orchestre National de la Radiodiffusion Française.* (S)G 7237

HAYDN: Salomon Symphonies. Vol. 1 (Nos. 93-98). (D)GCR 7127

HAYDN: Salomon Symphonies. Vol. 2 (Nos. 99-104). (S)GCR 7198

SCHUBERT: Symphonies Nos. 3 in D and 5 in B flat. (S)G 7212

BEETHOVEN: Symphony No. 7 in A. (S)G 7223

BRAHMS: Symphony No. 2 in D. (S)G 7228

(S) indicates stereo; (D) indicates duophonic.

THIS MONOPHONIC MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAPHS. IT CANNOT BECOME OBSOLETE. IT WILL CONTINUE TO BE A SOURCE OF OUTSTANDING SOUND REPRODUCTION, PROVIDING THE FINEST MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH

MADE IN U.S.A. BY CAPITOL RECORDS, INC., 1750 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA

SZ-37601

EMI

Angel

BALLETS FROM VERDI OPERAS

I Vespri siciliani ("The Four Seasons") · Macbeth · Aïda

Riccardo Muti

Philharmonia Orchestra



Riccardo Muti

CONDUCTS

Ballets from Verdi Operas

Side One

I VESPRI SICILIANI—"THE FOUR SEASONS" (29:38)

No. 1, Winter

No. 2, Spring (with John McCaw, clarinet)

No. 3, Summer (with Gordon Hunt, oboe)

No. 4, Autumn

PHILHARMONIA ORCHESTRA

Side Two

MACBETH (Act III) (libretto by Piave & Maffei)

1. Ballet (10:00)
2. Chorus of Witches and Dance of the Spirits (4:28) (with the Ambrosian Opera Chorus, Chorus Master: John McCarthy)

AIDA (Act II)

3. Dance of the Little Moorish Slaves (1:36)
4. Grand March and Ballet (5:40)

NEW PHILHARMONIA ORCHESTRA

A generation of operatic rediscovery has not only brought back to the stage every one of the 26 operas composed by Giuseppe Verdi (1813–1901), but phonograph recording has explored aspects of them almost unknown or forgotten in the conventions of repertory performance. Among these are the suites of ballet music he composed for six of his operas besides *Aida*, his only opera in which the ballet has formed an integral part of most productions. Otherwise the dances are usually left unperformed, generally for reasons of practicability, economy or overall length, depriving us of music in which Verdi's skill in melodic invention and orchestral resource is by no means inferior to the comparable qualities in Tchaikovsky's ballets.

Again apart from *Aida*, all the ballet sequences Verdi composed were written to satisfy the demand at the Paris Opéra, where convention and the patronage of rich subscribers expected a ballet as part of every opera. Moreover, as Wagner found to his cost with *Tannhauser* in 1861, the members of the Jockey Club looked with disfavor on any opera-ballet other than the Third Act, which allowed them to dine in comfort before arriving in time to admire their protégées among the dancers.) Verdi incorporated a ballet as part of the original composition if the opera was first written for Paris (as with *Les Vêpres siciliennes* in 1855 before it became *I Vespri siciliani*, and with *Don Carlos* in 1867), or else added one to an existing score for an opera's first Paris production.

His first music for ballet came about in this way when, in 1847, *I Lombardi* was adapted for Paris as *Jerusalem* to include a divertissement of plotless dances in a harem setting. *Les Vêpres siciliennes* was next; then followed dances in Spanish-gypsy character when *Il Trovatore* became *Le Trouvère* in 1857, the famous theme of the Anvil Chorus being transformed into a gypsy dance as well. Hecate and the Witches were summoned to dance in *Macbeth* (1865), and in *Don Carlos* two years later the ballet of "La Pérégrina" was the allegory of a virtually perfect pearl which belonged to Philip II of Spain (who is featured in the opera), and had by then passed to Napoleon III (who was at the opera's premiere). Finally, after *Aida*, Verdi added a divertissement to *Otello* in 1894—the last music he ever wrote for the theater.

The composer only once held out against the Parisian demand for ballet, when he refused to add one to *Rigoletto* in 1884. The Director of the Opéra thereupon suggested that, if he were too tired to compose more, he could surely find a place in Act II for "Tadorable ballet des Vêpres siciliennes". In its day this was evidently the most popular of Verdi's ballet sequences, as it is also his richest and most extensive. As part of the opera, it opens the second scene of Act III, set in the palace of Monforte, the French Governor of Sicily, at Palermo. Monforte has arranged for a hallet of the Four Seasons to he the central entertainment for his guests at a splendid ball, an allegorical divertissement presided over by Janus, the two-faced Roman god.

At the outset, Janus makes a ceremonious entrance, *alla marcia*, to present the meaning of the New Year, opening up the earth with a golden key to give life to the Seasons. From the ground emerges an ice-covered bower, bringing the Winter ballerina as the first season of the new year. She is attended by male supporters suffering in the cold, graphically suggested in the shivering orchestral strings. They make a fire and invite Winter to join them, but she prefers dancing as a means to warm the blood, the music's glittery staccato giving way to a more invigorating pulse. Zephyrs appear, melting the signs of ice and frost, and flowers emerge with the spring ballerina at their center. Her dance is a balmy clarinet melody with a gradually accelerating waltz rhythm, very suggestive of Tchaikovsky.

The flowers are replaced by cars of corn as Summer and her companions gather the grain and



begin to dance, but they are overcome by the heat, suggested in a lazy oboe solo with a drone harmony that has no energy to modulate. When the tempo changes and becomes more vivacious, they bathe themselves in refreshing streams brought by naiads. Suddenly a faun enters with other satyrs, who put the girls to flight. Crushing the grapes and other fruits which have replaced the corn, the faun discovers Autumn. Her dancing is at first tinged with sadness, but then moves on to a livelier bacchanal of solo variations and ensemble dances, and an exhilarating coda and finale.

In recent years the music of Verdi's Four Seasons ballet has found new choreographic identities apart from the opera, including André Prokovsky's *Vespri* (1974), as a classical divertissement for the New London and Scottish Ballet companies, and Kenneth MacMillan's *Four Seasons* (1975) for the Royal Ballet at Covent Garden, in which he retained only the seasonal associations of temperament and character in otherwise plotless dances set to the music.

The shorter ballet from *Macbeth* has remained the least known of the dances recorded here. It is also the most dramatic, for Verdi took care to outline a scenario that would have dramatic relevance to Shakespeare's scene of Macbeth's second visit to the Witches. He took his cue from a Maddleton interpolation in the play calling for an "antic round" from the goddess Hecate and her attendant spirits. Traditionally associated with night and witchcraft, the goddess instructs the Witches in mime how to answer Macbeth's forthcoming enquiry as to his destiny, and on no account to divulge his ultimate fate. They listen respectfully before the dancing is resumed.

Verdi himself wrote, in a letter to Léon Escudier, his French publisher, before the first performance in Paris: "You will see that there is a little plot in the ballet which fits very well with the rest of the drama. The appearance of Hecate, Goddess of Night, works well: she interrupts the devilish dances with a sober, severe adagio. I don't need to tell you that Hecate should not dance, but mime. Nor need I point out that this adagio must be played by the basset-horn or bass clarinet, as is specified, so that in unison with cello and bassoon it produces a hollow, forbidding tone which suits the situation" Verdi's orchestration for the other dances involves dramatic use of the brass, and even a waltz turns diabolical with sinister cackles of woodwind. The chorus of Witches simply identify their recipe in the cauldron, in the librettist's versification from Shakespeare's "eye of newt and toe of frog", etc

The dances in *Aida* were part of Verdi's conception from the outset, although the opera was destined not for Paris but for Cairo. Its commission was to celebrate the opening of the new Cairo Opera House (not the opening of the Suez Canal, which took place the same year, 1869). For various reasons the opera's premiere had to wait until late in 1871 (on December 24), and its immediate and continued success is a matter of history. The first Paris production followed five years later, in the wake of those in Milan and New York but just in advance of London, and Verdi slightly extended the dances. One theory suggests this forestalled a certain Alexandre Luigini, whose well-known *Ballet Egyptien* is thought to have been composed in the hope of having it interpolated into *Aida*

On this record can be heard the sprightly dance in Act II, with which Amneris's Moorish slaves entertain her as she longs for the return of the victorious Radames from his campaign against the invading Ethiopians. From the following scene comes the great Triumphal March for the victory parade at Thebes, leading into the celebratory ballet, sparkling with piccolo and triangle, that heralds the arrival of Radames himself.

℗ 1981 Noel Goodwin

Recording Producer JOHN MORDLER
Engineers NEVILLE BOYLING (Side one) STUART ELTHAM (Side two)
Art Direction & Design Marvin Schwartz
Main photo Clive Barda
℗ 1981, 1975 (P) EMI Records Limited © 1981 Capitol Records Inc.
Library of Congress Catalog Card Number 81-750222 applies to this recording

Of related interest by Riccardo Muti and the Philharmonia Orchestra on Angel Records:

GREAT VERDI CHORUSES Including *Nabucco*, *Il Trovatore*, *La Traviata*, *Aida*, others. With the Ambrosian Opera Chorus, Chorus of the Royal Opera House, Covent Garden, and soloists SZ-37798

VERDI: OVERTURES Including *La Forza del destino*, *Giovanna d'Arco*, *Luisa Miller*, others SZ-37407

VERDI: UN BALLO IN MASCHERA With Arroyo, Domingo, Cappuccilli, Cossotto, Ghiaurov, Chorus of the Royal Opera House, Covent Garden (Complete opera) SCLX-3762

VERDI: NABUCCO With Manuguerra, Scotto, Ghiaurov, Luchetti, Gherazov & the Ambrosian Opera Chorus (Complete opera) SCLX-3850

VERDI: MACBETH With Milnes, Cossotto, Carreras, Raimondi, the Ambrosian Opera Chorus (Complete opera) SCLX-3844

VERDI: AIDA With Caballe, Domingo, Cossotto, Cappuccilli, Ghiaurov, Chorus of the Royal Opera House Covent Garden (Complete opera) SCLX-3815

BELLINI: I PURITANI With Caballe, Krans, Hamari, Manuguerra, the Ambrosian Opera Chorus (Complete opera) SCLX-3881

LEONCAVALLO: I PAGLIACCI MASCAGNI: CAVALLERIA RUSTICANA With Caballe, Surmeda, Carreras, Scotto, Hamari, Manuguerra, the Ambrosian Opera Chorus (Complete opera) SCLX-3805

ROSSINI: OVERTURES Including *Le siliem Lusinier*, *The Barber of Seville*, *Semiramide*, *William Tell*, others SCLX-3740

EMI
MARCAS REG. DE LA CIA. MEXICANA DE DISCOS, S.A. EXCLUSIVAS DE CAPITOL INDUSTRIES, INC. HOLLYWOOD AND THE CAPITOL RECORDS TOWER, LOS ANGELES, CALIFORNIA, MANUFACTURED BY EMI RECORDS (U.K.) LTD.
ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. PRINTED IN U.S.A.

Angel SZ-37901
BALLETS FROM VERDI OPERAS / RICCARDO MUTI
ANGEL SZ-37901


Code Purple
ANDREW NEIL

Side A

1. Animals in Zoos
2. Rocken
3. Boom
4. Superhero
5. Lonely Road

Side B

1. Rainsong
2. I Don't Want To Play
3. Outlaw
4. Tears of a Soldier
5. Roses
6. Thought of You



"The sound of the record is crisp and immediate as if Andrew is in the same room with you, guitar in hand, eyes closed as he enters the deep well from which these songs came forth. "Code Purple" captures the fleeting moments when Andrew Neil stands still enough in his creative trajectory to document these songs, images and feelings. A highly prolific artist, Andrew lives in the moment of creation with performance being an extension of the creative process. This makes his music an actual living, breathing thing, something that can't be honed by sequencers and click tracks. To have such a sharp, organic and real recording, it takes you as close to Andrew as possible, his creations are in your hand. But they don't stay there. They are moving, not just emotionally but also physically. His music conjures up movement, never staying still in one place".

Steve Peck, former Publisher of Underground Metal Zine, "Suck City", from 1984-1987, as well as other articles on various genres of music

"This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album ("Code Purple") is just the beginning for Andrew Neil. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose, Andrew gives us a glimmer of hope and light. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness".

Jim Abbott, Author of Jackson C. Frank, The Clear Hard Light of Genius.

All Songs on this record album were written, recorded and performed by Andrew Neil while a patient at Western State Hospital, Staunton, Virginia
Copyright © 2017 by: Andrew Neil Maternick, All Rights Reserved.
Unauthorized copying, duplication or rental of this recording is a violation of applicable laws.

All Songs Mastered by: Jeremy Lubsey, Mastering Engineer, Vlado Meller Mastering, https://www.vladomastering.com/
Album Cover Art: (Painting) Kyle Scott Maternick
Album Design, Layout, and Interior Paitning: Ian Welsh, Vicarious Press & Design https://www.facebook.com/vicariouspressandesign, Vicariouspress@yahoo.com
Record pressed by: SunPress Vinyl, https://www.sunpressvinyl.com/ , 14097 19th Ave., Opa Locka, FL 33054
Produced and Distributed by: Tree Heart Records LLC (Logo here) with TM

TREE HEART RECORDS

Quick review of "Code Purple - Andrew Neil" By: Steve Peck, former Publisher of an Underground Metal Zine from 1984-1987 called "Suck City", as well as other articles on various genres of music

Andrew Neil's debut album "Code Purple" should appeal to fans of contemporary "Outsider" or "Loner" folk with its spare musical backing and thought provoking lyrics. "Outsider" probably is the more apt term since "Loner Folk" usually connotes a depressed singer expressing their sadness about being alone, failed relationships, and lack of a promising future. While Andrew's lyrics may touch on that, he utilizes a much wider spectrum of imagery and subject matter than the self-absorbed depression of loner folk.

One of the first things that hit you right off the bat about "Code Purple" is it's off-handedness and seemingly haphazard execution. His vocals are not always distinct and his guitar playing is a loose backdrop to the song itself. Certain songs come across as purely rhythmic with the scratch of the guitar like a percussive washboard as the words roll and splash across the listener's consciousness. Other songs are more conventional and melodic. I tend to gravitate to these more conventional songs because that is my musical orientation. However, that does not make them better or the others less. It is just my handle to grab on to.

The sound of the record is crisp and immediate as if Andrew is in the same room with you, guitar in hand, eyes closed as he enters the deep well from which these songs came forth. The audible hum of equipment in the background and the rustling noises at the end of the tracks may annoy those who are looking for studio perfection. But that kind of production values is not what "Code Purple" is about. Yes, it sounds like a homemade live recording because that is what it is. "Code Purple" captures the fleeting moments when Andrew Neil stands still enough in his creative trajectory to document these songs, images and feelings. A highly prolific artist, Andrew lives in the moment of creation with performance being an extension of the creative process. This makes his music an actual living, breathing thing, something that can't be honed by sequencers and click tracks. To have such a sharp, organic and real recording, it takes you as close to Andrew as possible, his creations are in your hand. But they don't stay there. They are moving, not just emotionally but also physically. His music conjures up movement, never staying still in one place.

At first my focus was on the sounds, the unusual timbre of his voice and the unique rhythms he plays on the guitar. But as you adapt to the sound and as the record progresses the words become clearer and clearer. Andrew is a powerful lyricist. He has an uncanny knack for lyrical phrases that are unique in their imagery. The words and the melodies start to seep in and you realize after a few minutes you are listening to something special, something that is not ordinary. It is upon repeated listening's that you get closer and closer to the core of Andrew Neil, which truly reveals itself over time, again as the creative moment keeps moving and expanding. His writing and perspective seem to come from some "other place," something unique to himself and now part of your world. Many of the greatest songwriters evoke a "crossing over" to alternate realms of consciousness. People like Neil Young, Bob Dylan, and Jackson C. Frank seem to be "beaming in" from some other world. Andrew takes you out there as well.

"A Miracle" by Jim Abbott (Author of Jackson C. Frank, A Clear Hard Light of Genius)
This Album you are holding in your hands is what some might call a miracle.

Several years ago, Andrew Neil Maternick, all-star lacrosse goalie and West Point plebe, was firmly on a course for great things. But it was not to be, as Andrew dropped out of West Point and headed back to northern Virginia, and home, a young man without a plan, with the psychic weight of disappointment on his still strong shoulders.
Then came the sunny morning in April, 2009, when he went out for a drive. He crested a hilltop, where earlier someone had run over a five-gallon plant bucket. That driver made the ill-advised decision to stop in the middle of the fast lane rather than pull the vehicle off to the shoulder.
Seeing it too late, Andrew's car struck the improperly parked vehicle, and he flew forward with enough velocity to slam his head against the windshield. His injuries were severe enough to warrant a neck brace and all that goes with a head and neck injury. A short note on his medical record indicated that "patient may have suffered soft tissue damage", indicating a possible traumatic brain injury (TBI).
And yet, he somehow managed to walk out of the hospital later that evening, a little sore but none the worse for the wear. Or so it seemed. Three weeks later, he suffered his first psychotic episode. His struggles were just beginning.
It seems that there was a poet locked inside that lacrosse star's brain. And a lot more. The key to unlocking his mind was a bump on the head.

Andrew "In the fall of 2009 I started writing songs on the keyboard. I never really had any music training, so I taught myself. I could hear the melodies in my head the words just flowed. In May 2010, I picked up the guitar for the first time. Again with no formal musical training started composing songs with the guitar. I would play what I heard."
The accident had indeed unlocked some creative passageways, and almost overnight music, formerly a pleasant diversion, became a means unto itself. Unfortunately, though, a Pandora's Box had also been opened, and there was nothing pleasant about it.

Andrew "I had some complications after the accident, which also landed me in some dark places and changed my plans to join the military. At first I did not really understand what was going on inside my mind. But I began to hear music in a different way."
He also began hearing other, darker things, as the Black Dog known as Depression and bi-polar disorder, began to set in. He struggled for a couple of years, trying to find a balance. As time passed he became a recluse and immersed himself in writing and painting. His music, already melancholy, began to run deeper and darker. And then, the unspeakable happened.

Andrew "My illness got the better of me in July, 2015, when, during a psychotic episode, I stabbed my younger brother in the arm, thinking he was an imposter wearing an armored suit. I wanted to cut him out. I was tossed in a cell where people yelled, and wore orange suits. 'Lost in a spell until out I fell.' It kinda hurt."

Fortunately, his brother's injuries, while serious, were not life-threatening, and he recovered. The family did not want to press charges but the Commonwealth of Virginia insisted, and went ahead with criminal prosecution, and Andrew was arrested, and thrown in jail. His family hired an attorney, and fought to get him help and keep him out of prison. After sitting in solitary confinement for almost eight months, Andrew was found "Not guilty by reason of insanity" and committed to Western State Hospital in Staunton, Virginia, a move that just might have saved his life. Several treatment plans were tried, and while some were big failures (including one that resulted in the "death " of a vintage Guild dreadnaught), one was finally implemented that worked so well that the light at the end of the dark tunnel was finally in sight.

Mental illness is a blanket term for many, many conditions, paranoid schizophrenic, bi-polar, formerly known as manic depressive, depressed, suffering from Post-Traumatic Stress Disorder, and many other things, and yet the stigma from being labelled "mentally ill" is so great that suicide is often seen as a good option. A man named Jackson C. Frank, who was severely burned in a fire in his school in the 50's, later became paranoid schizophrenic, almost certainly because of his injuries, which were horrific. He went on to record one of the best albums in folk music history, seemingly out of the blue. And he spent the last half of his life suffering from delusions, depression, and psychosis, unwilling to admit that he was mentally ill. And quietly, behind the scenes writing some of the most heartrending songs ever.

Daniel Johnston has had an entire career while suffering from schizophrenia. James Taylor has no problems talking about his time in a mental hospital, or the electroshock therapy that he underwent. Brian Wilson, whose bouts with mental illness are legendary, is still mentioned in the same breath as the Beatles whenever great songwriters are discussed. Woody Guthrie, suffering from Huntington's Chorea, a neurological disorder, was not only one our most prolific songwriters but is considered a National Treasure. Syd Barrett, founder of Pink Floyd, famously went off the deep end, releasing an album called, "THE MADCAP LAUGHS". Elliot Smith, Nick Drake, Eric Taylor and may others suffer, or suffered from clinical depression, and either took their own lives, as Elliott Smith did, accidently overdosed on drugs, as the tragic Nick Drake did, or have gotten by on sheer brute strength of will, as Eric Taylor has. Taylor is not afraid to talk about his depression, and perhaps that is why he is still around. Townes Van Zandt, James Taylor, Eric Taylor, Jackson C. Frank....Andrew Neil is in good company.

And about those songs. It all started in the fall of 2009, on the keyboard, putting his poetry to melody by ear. Then, in April 2010, Andrew Neil first picked up a guitar and wrote his first guitar song the day after, called, perhaps presciently, "Fire is Born". Since late 2009, Andrew has written over 500 songs, 70 of which were written and recorded while in the confines of Western State Hospital in Staunton, Virginia. This album contains a selection of eleven of those songs as he recorded them on a cheap battery powered recorder in the lonely and bleak confines of his hospital room. The songs speak of sorrow, loneliness, humor, despair and hope and are reflective of his experience.

Just fill my damn prescription
so I can kill my damn fiction
That's how it use to be
But now I'm free

Sounds too
Good to be true
Should I blame you?
For how I came into this zoo...
(From "Animals In Zoos" Andrew Neil Maternick)

Others are just hysterically funny.
It ain't over till' the fat lady sings
I hear her choking on chicken wings.

Same song, though, the tone is much different.
Salt on this slug a bit too much
Enjoying death by a thousand cuts
When I think of death I'm no longer afraid
Breath by breath the truth is made
The truth is made
The truth is made
Judas gets paid.
(From "Super Hero" By: Andrew Neil Maternick)
And does songwriting get much darker than this?
I'm leaving the floor body's six feet under
Can't afford to be another number
so I soar above the graveyard slumber
I've Been here before
Facing the same Thunder
I can no longer take it for another day
Eve is naked I like it that way
Bullet with my name for this I pray
God damn the devil's game
I don't want to play
From "I Don't want to Play" by: Andrew Neil Maternick

Or this.
From "Tears of A Soldier" by: Andrew Neil Maternick

I remember the day when Johnny did say
"Dad and mom I'm going to Vietnam"
He returned badly burned
Lost his legs now he begs
Tears of a soldier he had a woman he wanted to hold her
Tears of a soldier turn to ice as the world gets colder...

This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album is just the beginning. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose (Townes VanZandt once left a sheet of paper next to the bed, that ultimately became "A Song For". His wife saw the handwritten words and commented that it looked like a very sad song, to which VanZandt replied, "That's not a song. It's a suicide note." He died just months later, at age 52, a victim of his own excesses) a similar fate seems to have escaped Andrew Neil. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness". Mental Illness does not "define" him as a person. And as a result of this realization, many of his songs have taken on a positive glow and hope.

When you're feeling lost and all alone
Just take a pause and let it be known
That you're too beautiful to cast a stone
Just letting the blossom unfold on its' own
Stop and smell the roses
They give hope to the hopeless
Today your tragedy's curtain closes
Cuz you stopped to smell the roses
From "Roses" By: Andrew Neil Maternick. November 2014

The collected, and still growing library of music by this miracle of a young man and accidental musician will make you laugh, cry, and marvel at its complexity and simplicity, simultaneously. Stay tuned for much much more.

As for Andrew the Human Being, let's let him have the final word.

Andrew " I now truly appreciate the help and treatment I am receiving. I...accept the responsibility for learning how to better manage my chronic illness. As of this writing, I am still hospitalized but hoping to be conditionally released in May of 2017. (Andrew was indeed released into a group home on 5/ /17. --Ed.) I will live in a group home and continue my recovery. I will also continue my music. I realize it is not going to be easy . but I now have hope and dreams of a future, hopefully to make music that will impact people's lives in a positive way." And thus, this Album is born a miracle.

This is not easy music. Tough topics, ugly situations, told with an almost child-like wonder at times. This album ("Code Purple") is just the beginning for Andrew Neil. And unlike most of the songs by bi-polar musicians, or depressed songwriters, which lean towards being almost morose, Andrew gives us a glimmer of hope and light. Much of his success in "escaping" the confines of the mental hospital can be credited to his amazingly upbeat acceptance of both his condition and the fact that he has options, one of which has been to make the conscious decision to help others, to help them to see their own glory, and to understand that to be mentally ill is not the scarlet letter that it once was. Most importantly, he knows that there need not be any stigma attached to having a so-called "mental illness". Jim Abbott, Author of "Jackson C. Frank, The Clear Hard Light of Genius"

About "Code Purple – Andrew Neil":

Andrew Neil is a Songwriter, who started writing songs following a head injury sustained in a car accident in the spring of 2009. He never had any music training. Unfortunately, the head injury also was a catalyst for a continuing series of Psychotic episodes, which culminated in an incident in Jul 2013, where Andrew Stabbed his younger brother during one of those episodes. Andrew was thrown in jail for 8 months before his attorney finally convinced the Prosecutor that Andrew needed help Not jail and that his actions were a direct result of his mental illness.

Andrew was found Not Guilty by Reason of Insanity (NGRI) and committed to a State Hospital. He was hospitalized for three years at Western State Hospital in Staunton, VA. During his hospitalization, Andrew wrote and recorded some 70 songs in his hospital room. During our visits, he would give me the recorder and I would take it home and upload his new songs to or home computer.

Andrew was Conditionally released from the Hospital on 1 May 2017. He now lives in a Group Home in Charlottesville, VA. Shortly before his Conditional release we talked about taking some of the songs he had written during the first year and a half of his hospitalization ....and producing an Album. We decided to do it and titled the effort "Code Purple", which is a term used by the Hospital staff to announce when there is a problem with a patient in one of the hospital locations..... (i.e., "Code Purple in One Oak dayroom" for instance). "Code Purple" is a call for security to get there ASAP and deal with the situation.

We selected 11 of the 70 songs and had them mastered by Vlado Meller's group. He is perhaps one of the best mastering engineers in the country. That is all we did, so, what you hear on the album is exactly how he recorded the songs. Nothing was enhanced or overly produced. The Album is about as naked and stripped down as it gets. Some have likened it to Nick Drake's "Pink Moon".

This Album is historic, in that it is the only Album ever produced, in which all the songs were written and recorded in a State Mental Hospital.

300 Vinyl copies were produced along with 1,000 CD's. The Album was pressed at SunPress Vinyl in Miami, FL, on the same presses that produced Bob Marley and numerous other famous artists.

Another interesting side note...the Album Cover is based on a painting done by Andrew's brother. (the one who he stabbed through the arm).

All Proceeds of this Album will go to help Andrew get re-established in the community and to help him record his first Studio Album (To Be announced this spring or summer)

I hope you enjoy the Album. It is sad and melancholy. Andrew is hoping that the release of this Album will in some way help to reduce the Stigma of those who struggle with Serious Mental Illness.

Andrew is doing quite well and has learned to manage his illness. He is writing prolifically and is also performing at local venues in the Charlottesville area.

Sincerely, Ray

http://www.andrewneilmusic.com



Andrew Neil

Live at Para Coffee

Charlottesville, VA • February 15, 2012



A [illegible] singer-songwriter and self-taught musician, Andrew Neil started writing songs after an auto accident changed the course of his life in April 2009. Despite never having any formal music training and being self-taught, Andrew has written more than 150 songs and countless poems.

His music is raw and unpolished yet powerful, thought-provoking and authentic. Andrew sings directly from his heart and his soul; there are such heartfelt sounds from his acoustic guitar and keyboard. His organic delivery and sophisticated lyrics put him in his own unique genre. Pure music, pure voice, pure soul...and he has just begun!

All Songs on this CD were written and performed by Andrew Neil unless specified otherwise.

Cover art by TinFig Studios, www.tinfigstudios.com

Copyright © 2012 Andrew Neil Music Group. All Rights Reserved.

Unauthorized copying, duplication or rental of this recording is a violation of applicable laws.

1. All That Sound 0:58
2. Virginia the Enigma 2:55
3. Yesterday 2:58
4. Maggie the Magnolia Tree 2:52
5. Kind of Hurt 4:53
6. The Pointer Mon 2:14
7. Teradactil (Gordonsville) 2:07
8. 2nd to 3rd 2:56
9. Memory Lane 3:05
10. Gypsy's Moss 4:17
11. Forever Ever Evergreen Tree 2:42
12. Gypsy's Mass* 5:07
13. Headed to Mars (Home Studio Version) 3:45
14. My Marilyn Monroe* (Feat. Mark Goldstein on Drum[illegible] 4:35
15. Rising Sun (Home Studio Version) 4:17
16. Magic Mushroom* 4:15

For Song Lyrics go to www.reverbnation.com/andrewneil

Note: Tracks 1-11 are from a live performance at Para Coffee, Charlottesville, VA on February 15, 2012 and were recorded and mastered by Luke Rabin, music@paracoffee.com

* Recorded in Sandalwood Recording Studio, Charlottesville, VA, www.sandalwoodstudios.com. Producer/engineer Mark Goldstein



2 RECORD SET
L2-4199

Bravissimo, Domingo!

Arias and Duets

Otello, Tosca, Pagliacci, La Traviata, I Vespri Siciliani, Cavalleria Rusticana, Il Trovatore, Turandot
Un Ballo in Maschera, Carmen, Andrea Chénier, La Forza del Destino, Faust, Don Carlo, Luisa Miller
La Bohème, Rigoletto, Roméo et Juliette, Aida, Norma, Werther, Manon Lescaut, Adriana Lecouvreur

With

Leontyne Price Katia Ricciarelli Sherrill Milnes



Side 1

Mascagni: CAVALLERIA RUSTICANA
Mamma, mamma!; Quel vino è generoso
Jean Kraft, *mezzo-soprano*;
James Levine, *conductor*[1]

Leoncavallo: PAGLIACCI
Recitar! Mentre preso; Vesti la giubba
Nello Santi, *conductor*[2]

Cilèa: ADRIANA LECOUVREUR
L'anima ho stanca
Nello Santi, *conductor*[1]

Puccini: TOSCA
E lucevan le stelle
Zubin Mehta, *conductor*[3]

Verdi: IL TROVATORE
Di quella pira
Leontyne Price, *soprano*; Ryland Davies, *tenor*
Zubin Mehta, *conductor*[3]

Puccini: TURANDOT
Non piangere, Liù
Nello Santi, *conductor*[1]

Verdi: UN BALLO IN MASCHERA
Ecco io sto
Katia Ricciarelli, *soprano*;
Gianandrea Gavazzeni, *conductor*[4]

Side 2

Giordano: ANDREA CHÉNIER
Un dì all'azzurro spazio
James Levine, *conductor*[1]

Verdi: LA TRAVIATA
Lunge da lei; De' miei bollenti spiriti
Sherrill Milnes, *conductor*[3]

Verdi: AIDA
Se quel guerrier io fossi!; Celeste Aida
Erich Leinsdorf, *conductor*[5]

Bizet: CARMEN
La fleur que tu m'avais jetée (Flower Song)
Sherrill Milnes, *conductor*[3]

Verdi: DON CARLO
Dio, che nell'alma infondere
Sherrill Milnes, *baritone*;
Anton Guadagno, *conductor*[2]

Gounod: FAUST
Quel trouble inconnu;
Salut! demeure chaste et pure
Nello Santi, *conductor*[3]

Side 3

Verdi: LUISA MILLER
Oh! fede negar potessi;
Quando le sere al placido
Edward Downes, *conductor*[3]

Verdi: LA FORZA DEL DESTINO
Oh, tu che in seno agli angeli
James Levine, *conductor*[1]

Puccini: LA BOHÈME
Che gelida manina
Georg Solti, *conductor*[6]

Verdi: I VESPRI SICILIANI
Giorno di pianto
James Levine, *conductor*[3]

Gounod: ROMÉO ET JULIETTE
L'amour! L'amour!; Ah! Lève-toi, soleil
Nello Santi, *conductor*[3]

Verdi: RIGOLETTO
La donna è mobile
Nello Santi, *conductor*[2]

Massenet: WERTHER
Pourquoi me réveiller?
Edward Downes, *conductor*[3]

Side 4

Verdi: OTELLO
Ah! mille vite; Sì, pel ciel marmoreo giuro!
Sherrill Milnes, *baritone*; James Levine, *conductor*[1]

Puccini: MANON LESCAUT
Oh, sarò la più bella!; Tu, tu, amore? Tu?
Leontyne Price, *soprano*; Nello Santi, *conductor*[2]

Bellini: NORMA
Meco all'altar di Venere
Kenneth Collins, *tenor*; Ambrosian Opera Chorus
Carlo Felice Cillario, *conductor*[6]

Orchestras: 1—National Philharmonic; 2—London Symphony; 3—New Philharmonia; 4—National Academy of Santa Cecilia; 5—Royal Philharmonic; 6—London Philharmonic

Timings: Side 1— 3:09, 4:11, 1:47, 3:04, 3:15, 2:22, 6:15
Side 2— 4:23, 3:48, 4:28, 4:02, 2:28, 5:01
Side 3— 5:04, 3:28, 4:21, 4:26, 3:17, 2:15, 3:09
Side 4— 3:07, 9:43, 7:02



RCA
CRL2-4199 STEREO
RED SEAL

℗ 1983 © Beginning of Recorded Sound Registrable in U.S.A. RCA Corporation
Printed in U.S.A.

0 7863-54199-1

TRINIDAD STEEL DRUMMERS



TRINIDAD STEEL DRUMMERS

TRINIDAD STEEL DRUMMERS



SIDE ONE

Romeo and Juliet
Tonight
A Man and a Woman

You Have Got a Friend
Close to You
I Have Dreamed

Raindrops Keep Falling On My Head
Queen of the Bands

SIDE TWO

Hey Jude
My Way
Oh Happy Day
Sunny

Jamaican Farewell
Yellow Bird
Mary Ann

Variations on a Theme from Paganini

Palet

THE NEW DEVELOPMENT IN MUSIC

The Steel-Band could be described as the new sound in music: an invention of the twentieth century.

It is truly amazing to hear this musical reproduction through the media of the Steel-Band.

This is unimaginable and has to be seen to realize and appreciate this diversity from conventional methods. This development in music is unique and originated in the western hemisphere, "Trinidad and Tobago" West Indies, around 1935; then it found its way to the other West Indian Islands, England, The U.S.A., Canada, South America, and the continents of Europe and Africa.

The Steel-Band is made up of discarded 45-gallon oil drums cut in various sizes and shapes to reproduce some five octaves of fully chromatic music from bass through tenor, alto and soprano.

All the pans are in concert pitch and every section of the conventional orchestra is represented.

There are three basic designs employed in the making and tuning of Steel-Drums into musical instruments. What was possibly the first design was invented by pioneer Elli Mannette of the first organized Steel-Band, the immortal Invaders Steel-Band.

The Steel-Band is a musical ensemble which will sooner or later be introduced into the orchestra besides other conventional instruments, thus, the advent of a new and exciting tonal quality for instrumentation and orchestration in music.

THE TRINIDAD STEEL BAND DRUMMERS COMPRISE:

Leader and Arranger,
CLIFF ALEXIS, Tenor

LARRY WALCOTT, Altos

KENNY WHARFF, Cellos

CLAY GREENE, Bass

Trinidad Steel Band Association, Inc. P.O. Box 91 Cherry Hill, N. J. 08034

EMI

Angel DIGITAL

DSB-3997

BERLIOZ ROMEO ET JULIETTE

MUTI

THE PHILADELPHIA ORCHESTRA

JESSYE NORMAN JOHN ALER SIMON ESTES

WESTMINSTER CHOIR



TWO DISCS • TEXT LEAFLET ENCLOSED

EMI

Angel DIGITAL

DSB-3997

BERLIOZ
ROMEO ET JULIETTE

MUTI

THE PHILADELPHIA ORCHESTRA

JESSYE NORMAN
JOHN ALER
SIMON ESTES

WESTMINSTER CHOIR

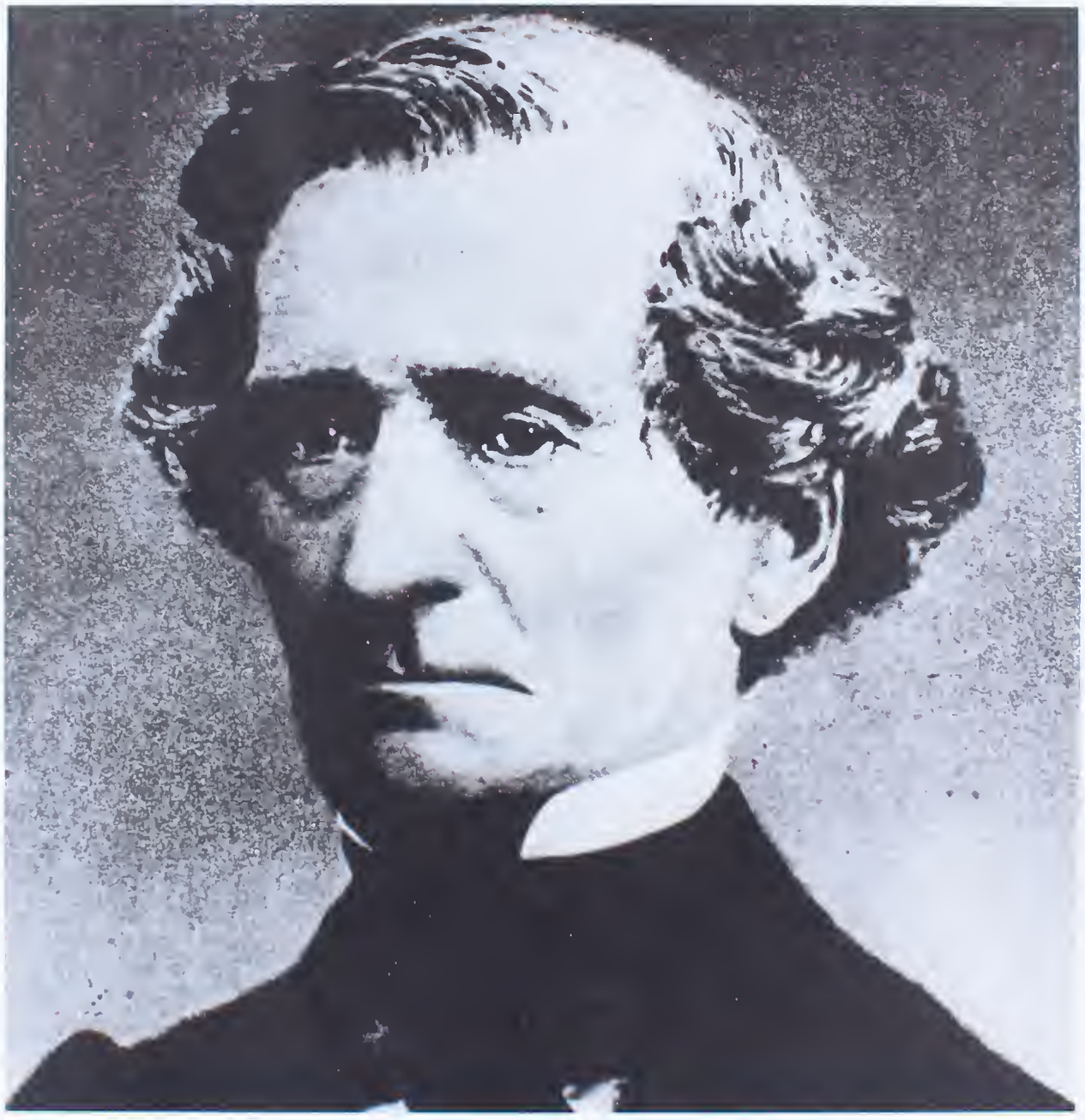


0 7777-33997-1

MANUFACTURED BY ANGEL RECORDS, A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC. 1750 NORTH VINE STREET, LOS ANGELES, CALIFORNIA. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. © 1988 ANGEL RECORDS. PRINTED IN CANADA.

BERLIOZ

ROMÉO ET JULIETTE



les Capulets son prêts eux-mêmes
à s'attendrir sur ton destin.
Montagus et Capulets
Dieu, quel prodige etrange
plus d'horreur, plus de fiel!
Mais des larmes du Ciel!
Toute notre âme change.

Serment
Le Père Laurence
Jurez donc par l'auguste symbole,
sur le corps de la fille et sur le corps du fils,
par ce bois douloureux qui console,
jurez tous, jurez par le saint crucifix
de sceller entre vous une chaîne eternelle
de tendre charite, d'amitie fraternelle;
et Dieu qui tient en main le futur jugement,
au livre du pardon inscrira ce serment.
Petit Chœur
Jurez tous par l'auguste symbole,
sur le corps de la fille
et sur le corps du fils . .
Montagus et Capulets
Nous jutons par l'auguste symbole
sur le corps de la fille
et sur le corps du fils .
Le Père Laurence, Tutti
. . . par ce bois douloureux qui console . .
Montagus et Capulets
. . . nous jutons tous,
nous jutons
Petit Chœur
. . jurez tous . .
Le Père Laurence
. . . jurez tous . . . .
Montagus, Capulets et Petit Chœur
. . . par le saint crucifix . . .
Le Père Laurence
. . . jurez . . . .
Montagus, Capulets et Petit Chœur
puis le Pere Laurence
. . . de sceller entre vous/nous une
chaîne eternelle
de tendre charité, d'amitié fraternelle,
et Dieu qui tient en main le futur jugement,
au livre du pardon inscrira ce serment,
etc
Le Père Laurence et Petit Chœur, Montagus et Capulets
Oui, jurez/nous jurons par l'auguste symbole,
sur le corps de la fille
et sur le corps du fils,
par ce bois douloureux qui console,
vous jurez/nous jurons rous d'éteindre enfin
tous vos/nos ressentiments,
amis, amis, Ah!

the Capulets themselves are ready
to be softened because of your fate.
Montagues & Capulets
Oh God, what a strange marvel . . .
no mote hotror, no more bitterness!
But tears from Heaven!
Our souls are quite changed.

Oath
Father Laurence
Then swear by the solemn symbol,
on the bodies of this girl and boy,
by this consoling Cross of sorrow,
sweat, all of you, by the holy crucifix,
to forge between you an everlasting bond
of tender charity and brotherly love;
and God who holds in his hand the judgement to come
will enter this oath in the book of pardon.
Small choir
All must swear by the solemn symbol,
on the body of this girl
and on the body of this boy . . .
Montagues & Capulets
We all sweat by the solemn symbol,
on tbe body of this girl
and on the body of this boy . . .
Father Laurence, All
. . . by this consoling cross of sorrow
Montagues & Capulets
. . . we all swear,
we swear . . .
Small choir
. . . All must swear . .
Father Laurence
Swear, all of you . . .
Montagues, Capulets & Small choir
. . . by the holy crucifix
Father Laurence
. . . swear . . .
Montagues, Capulets & Small choir
then Father Laurence
to forge between you/us an everlasting bond

of tender charity and brothetly love,
and God who holds in his hand the judgement to come,
will entet this oath in the book of pardon,
etc.
Father Laurence & Small choir, Montagues & Capulets
Yes, swear/we sweat by the solemn symbol,
on the body of this girl
and on the body of this boy,
by this consoling Cross of sorrow,
swear/we all swear to get rid at last
of all your/our ill-will,
and to be friends fot ever!

DSB-3997
EMI Angel
Printed in U.S.A.

Two Record Set



Paul Gregory
presents

Herman Wouk's

The Caine Mutiny Court-Martial

Original Television Soundtrack


Barry Sullivan


Lloyd Nolan


Frank Lovejoy

A George Garabedian Production

Herman Wouk's Pulitzer Prize Play



Herman Wouk

Herman Wouk's The Caine Mutiny Court-Martial

Where do authors get their ideas that ultimately spawn great stories? Herman Wouk, for one, got the inspiration to write his great novel **The Caine Mutiny** from reading some matter-of-fact Navy Regulations, Articles 184-186, dealing with the procedures that must be followed if a junior officer should try to relieve a senior officer of his command. At the time, Wouk was a Naval Officer on a World War II minesweeper and the dramatic possibilities of the Articles sent his mind racing.

In June 1949, while on a Reserve Cruise, he started putting it all down on paper. There was this mentally disturbed Captain, and he was leading his ship, the U.S.S. Caine, and its crew into surefire suicide, so the second in command decides to take over. So **The Caine Mutiny** was born and, a few months later, it was published and an immediate sensation in the book world, a national best-seller and, finally, a Pulitzer Prize winner.

It didn't take long for the fictional names of the Caine crew to become household words: Captian Queeg, the hateful but piteous tyrant who lost his ship; Lieutenant Maryk, the brave but misguided mutineer; Lieutenant Greenwald, the defense attorney who finally brought about Queeg's downfall. At the same time, Wouk's thesis questioning the subject of military authority and its limitations– or lack of limitations–required during wartime was argued at breakfast tables from Maine to Malibu.

It was obviously too important a subject to stay between the covers of a book, no matter how Pulitzer Prized. Wouk himself turned dramatist to adapt his novel into theatrical terms and it was considered an impossible task. After all, how can one effectively show a war vessel on stage, in the height of battle, complete with all the action ingredients essential to argue both sides of the Queeg/Maryk issues? Wouk had a simple solution and it worked: he skipped the first 420 pages of the book's narrative and concentrated on the court-martial sequences, aware that all of the dramatic fibers of the tale would come out in the trial. The play was an immediate success, produced by **Paul Gregory** who had earlier broken other theatrical barriers with his innovative **Don Juan in Hell.**

A movie version came next, made by Stanley Kramer and released in 1954, covering the entire Wouk book but the best was yet to come. The following year, the gents of the U.S.S. Caine had their finest moment in the public eye.

To this day, the Ford Star Jubilee television adaptation of **The Caine Mutiny Court Martial** remains definitive adaptation and one of the four or five finest television specials yet produced. The Hollywood Reporter critic said it was "brilliant, gripping, amazing," and Variety called it "one of the most powerful productions to grace any medium." The superb cast included Lloyd Nolan as Queeg (a recreation of his original Broadway performance), Barry Sullivan as Lt. Greenwald and Frank Lovejoy as Lt. Maryk. It proved to be career highpoints for all of them, and for Wouk's thought-provoking story itself. "In this version, story points come through that never seemed apparent before," commented the Reporter critic.

Here's a chance to enjoy the story of the U.S.S. Caine and its protagonists in its most acclaimed version. Like a first kiss, or a ticket on the Titantic, it's something to remember.

–**ROBERT OSBORNE,** lecturer and author of numerous books about the world of motion pictures.

A Product of Mark56 Records · Post Office Box One · Anaheim, California 92805
©1976 Mark56 Records

stereo

THE MENUHIN FAMILY

Yehudi * Hephzibah * Yaltah * Jeremy

MOZART–Three Piano Concerto

MOZART–Two Piano Concerto

FOU TS'ONG and HEPHZIBAH MENUHIN

conductor YEHUDI MENUHIN



The MENUHIN FAMILY

YEHUDI * **HEPHZIBAH** * **YALTAH** * **JEREMY**

MOZART Three Piano Concerto

MOZART Two Piano Concerto

FOU TS'ONG and **HEPHZIBAH MENUHIN**

Conductor: **YEHUDI MENUHIN**

SIDE ONE

Concerto in F major, for Three Pianos, K.242

Band 1—1st movement: *Allegro*
Band 2—2nd movement: *Adagio*
Band 3—3rd movement: Rondo *(Tempo di Menuetto)*
Cadenzas by Mozart
Soloists: HEPHZIBAH, YALTAH and JEREMY MENUHIN,
with the London Philharmonic Orchestra
conducted by YEHUDI MENUHIN

SIDE TWO

Concerto in E flat major, for Two Pianos, K.365

Band 1—1st movement: *Allegro*
Band 2—2nd movement: *Andante*
Band 3—3rd movement: Rondo *(Allegro)*
Cadenzas by Mozart
Soloists: HEPHZIBAH MENUHIN, FOU TS'ONG,
with the Bath Festival Orchestra
conducted by YEHUDI MENUHIN

EN FAMILLE

At 9.32 p.m. on Tuesday, April 26th, 1966 a small, composed, dark-suited figure moved up the steps onto the platform of the Royal Festival Hall.

To the packed house which had come to pay tribute to a unique musical personality on the occasion of his fiftieth birthday, this was perhaps the most poignant moment of a memorable evening. In the words of the evening's hero it witnessed the start of 'perhaps my third reincarnation' for Jeremy Menuhin, a mature fourteen year-old, had made his London début just one year later in age than his illustrious father.

But there was one essential difference on this occasion: in 1929 his father had faced the London public in the Queen's Hall alone: in 1966 Jeremy was flanked and supported by Menuhins; his two aunts and a benign and watchful father—(to have to think of either Hephzibah or Yaltah as aunts is in itself astonishing: to comprehend grandfather Yehudi requires even more of an effort!).

℗ 1966

There is no comparable group to this Menuhin family: other great players are often lonely and isolated individuals, supported by the love of one or two close companions and the remote and sometimes fickle affection of the public. But Yehudi lives and works in the middle of his talented family, and his association with each opens up new avenues not only of musicmaking but of wider general interests.

Nowhere, of course, is this more clearly seen than at Bath and Gstaad where the festival programmes are largely built round the family. Gstaad is very much a private occasion to which the handful who can be squeezed into the tiny church at Saanen are allowed to listen. Bath is naturally a more formal festival, but even here the interests of the family have a marvellously enlivening effect on programmes. It is therefore appropriate that this record (which the company with whom Yehudi has been associated all his recording life has now fittingly issued) should, besides the Birthday piece, feature a combination of talent first heard at Bath. The Mozart double concerto has been played there twice, on both occasions as here with Yehudi's own Festival Orchestra, and in this performance, as in many others, individual styles have become welded into a "Menuhin" performance which is as unmistakable as it is engagingly winning.

I am sure we would all want to echo Sir Adrian Boult's words at the Birthday Concert in wishing Yehudi and all his family many happy and prosperous returns for the next fifty years.

JACK PHIPPS
Artistic Administrator, Bath Festival

Appropriate, too, that the two concertos recorded here should have been chosen to mark a family celebration, for the earlier of them was certainly written for a family team, and the later very probably so. The triple concerto was composed in February 1776, when Mozart was just twenty, for Countess Antonia Lodron (the sister of his employer, Prince-Archbishop Hieronymus Colloredo, and a prominent Salzburg personality) and her two daughters, Aloisia and Josepha. The two girls were almost certainly pupils of Mozart's, and in view of the fact that the third piano part is a good deal simpler than the other two we may safely assume that Josepha's musical attainments were as yet comparatively undeveloped. In fact Mozart later arranged the concerto quite satisfactorily for two pianos and orchestra, and appears to have played it in this form some time after settling in Vienna in 1781. The main purpose of the concerto was to give pleasure—and not least to the three performers—and its style is unashamedly *galant*, with no pretensions to the contrapuntal complexity that we find in Bach's concertos for three harpsichords; the best of its three movements is undoubtedly the central *Adagio* in B flat, with its gossamer accompaniment and its happily contrived exchanges between the three solo instruments.

The double concerto is of an altogether higher calibre. Mozart probably wrote it in January 1779, shortly after his return to Salzburg after his journey to Mannheim and Paris, and it is safe to assume that he designed it for himself and his sister 'Nannerl', who had accompanied him on many of his youthful prodigy tours, and had often acted as his partner in four-hand sonatas on these occasions. After his move to Vienna Mozart also played the concerto with his pupil 'the fat daughter of Herr von Aurnhammer', of whom he wrote 'the young lady is a fright, but plays enchantingly'; for the Viennese performances Mozart added, in the two fast movements, pairs of clarinets, trumpets and drums, but the concerto has only survived in its original modest scoring of strings, oboes, bassoons and horns. The first movement overflows with themes, most of which are discarded almost as soon as they have made their appearance. Only occasionally —in the purposeful exchanges at the outset of the development, and in the shift to minor keys after the recapitulation—does a shadow momentarily darken the gaiety of the music. Throughout, the interplay of the two pianos is most deftly and felicitously managed. The ornate *Andante* in B flat is also in sonata form, and shares the first movement's melodic prodigality and its disinclination for real thematic development. The finale is a witty rondo based on a theme whose cadential phrase has a disarming capacity for taking a different harmonic turn every time it reappears; there is a C minor development episode of unexpected strength, and Mozart's cadenza here (as in the first movement) is a model of what such things should be.

© ROBIN GOLDING, *1966*

IMPORTANT This record is intended for use only on special stereophonic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer.
Most equipment designed for playing stereophonic records may, however, be used with perfect safety for playing normal 33⅓ r.p.m. and 45 r.p.m. microgroove records.

ASD 2280



FOU TS'ONG — *Photo : David Farrell*

His Master's Voice
RECORD TRADE MARK OF THE GRAMOPHONE CO. LTD.

LONG PLAY 33⅓ R.P.M

E.M.I. RECORDS
(The Gramophone Company Ltd.)
HAYES · MIDDLESEX · ENGLAND
Made and Printed in Great Britain

Use NEW EMITEX RECORD CLEANER
The use of NEW EMITEX provides an effective means of ensuring groove cleanliness so essential to good reproduction. Its regular use will lengthen the life of the record and reduce the static charge. *Available from Record Dealers.*

6607 LL Printed and made by Garrod & Lofthouse Ltd. Patents pending ALP 2280 ASD 2280

EMI

HIS MASTER'S VOICE

DIGITAL

2LP set

LISZT: A FAUST SYMPHONY

Les Préludes

The Philadelphia Orchestra

RICCARDO MUTI



Direct Metal Mastering

stereo SLS 1435703
also available on tape cassette

MANUFACTURERS PROPERTY
NOT FOR SALE

5 099914 357039

LISZT: A FAUST SYMPHONY
Les Préludes

SIDE ONE

A Faust Symphony
First movement: **Faust**
Lento assai — Allegro impetuoso — Allegro agitato ed appassionato assai

SIDE TWO

Second movement: **Gretchen**
Andante soave

SIDE THREE

Third movement: **Mephistopheles**
(Words by Goethe)
Allegro vivace ironico — Andante mistico
(Apotheosis)

SIDE FOUR

Les Préludes — Symphonic Poem No.3

GÖSTA WINBERGH *tenor*
WESTMINSTER CHOIR COLLEGE MALE CHORUS
Director: Joseph Flummerfelt

THE PHILADELPHIA ORCHESTRA
conducted by
RICCARDO MUTI

Producer: John Mordler
Balance Engineer: John Kurlander
Recorded in 'The Old Met', Philadelphia
Mastered at Abbey Road Studios, London
℗ 1983 Original sound recording made by EMI Records Ltd.
© 1983 EMI Records Ltd

DMM is a trademark of TELDEC

PRESSED BY EMI IN GERMANY
for
EMI Records Ltd.
Hayes Middlesex England

Country of manufacture of records as shown on record labels.
8311 Printed in Holland by EMI Services, Benelux

The Faust Legend

Of all the legends bequeathed to us over the ages few, if any, have exercised as compelling an influence on the European, particularly the German, imagination as Faust.

Like most legends this one has its foundation in fact, a sixteenth century German magician and charlatan who died about 1540 and who was reputed to have sold his soul to the Devil in exchange for knowledge and power. Contemporary sources reveal him to have been widely travelled, well known, and unquestionably evil, but his claims were taken seriously by such as Luther and Melanchthon.

Faust's posthumous reputation rests entirely on the anonymous *Faustbuch* of 1587 which combined the facts with fictional events associated with other magicians such as Simon the Sorcerer, Merlin and Roger Bacon. The author is thought to have been a Lutheran, and his book impressed by virtue of its conviction, its description of Hell and of the state of mind of the hero. The portrait of Mephistopheles was also sufficiently convincing to induce widespread belief in the nature of the Devil, and to persuade Thomas Mann to quote passages verbatim in his novel, *Doctor Faustus* (1947).

Marlowe's version of the story (1604) invested Faust with a tragic dignity though he retained many of the fantastic and sensual aspects of the original, while Lessing in an unfinished version of the story (1784) introduced the important element of Faust's redemption which had such a powerful influence on nineteenth century versions of the theme. But it was Goethe in Part One of his play who gave the story rationality and its humane gloss.

Goethe and Faust

The first and arguably the greater of Goethe's two plays on the Faust theme appeared in 1808. It is concerned with Faust's pride and despair at his failure to achieve the coveted heights of knowledge for which he makes a pact with Mephistopheles to exchange his soul for the attainment of his desires. It ends with Faust's love for Gretchen and Mephistopheles's attempts to corrupt her innocence. Part Two, published posthumously in 1832, covers Faust's life at court, his encounter with Helen of Troy, and ends with his purification and redemption and the defeat of Mephistopheles. Its tone is more mystical and more consciously philosophical than Part One.

Faust and the Nineteenth Century

The wealth of incident in Goethe's two plays, the diversity of their poetic treatment, and the humanistic and philosophical ideas embodied in them inevitably excited the Romantic imagination. Beethoven toyed with the idea of a Faust composition, but the first composer of distinction to capitalise on the story was Berlioz, whose *Damnation of Faust* (1846) caused a sensation among those who heard it. From then on every composer of importance from Mendelssohn to Busoni, with the exception of Brahms, tried his hand at the Faust story. Not least among them was Franz Liszt.

Liszt and Faust

The Faust legend might have been tailor-made for Liszt, yet he always resisted any involvement with Goethe. "Any contact with Goethe is likely to be dangerous for me," he once said, but he could not resist *Faust*.

He was introduced to the play in the French translation by Gérard de Nerval by Berlioz in 1830, and from then on it shared with his Breviary and Dante's *Divine Comedy* the distinction of being one of the three books Liszt would never be without. He began sketching a work based on it during the 1840s, but composition hung fire until the arrival in Weimar of Berlioz's score, which was dedicated to Liszt. That provided the necessary impetus to put the work into shape.

One problem had been the form the symphony should take, and it was only after Liszt hit on the idea of writing three character sketches of the protagonists, Faust, Gretchen and Mephistopheles, that inspiration began to flow. Indeed, it flowed so quickly that in October 1854, a mere two months after starting work, the original version amounting to some 300 pages of score was finished. This was a less ambitious and less opulently scored version than that which finally emerged after the several revisions Liszt felt called upon to make. The first performance took place under the composer's direction at Weimar in 1855 in the presence of both Berlioz and Wagner.

Presumably as a result of criticisms made on that occasion Liszt made radical alterations, adding trumpets, trombones and percussion as well as a final chorus based on the *Chorus Mysticus* from Part Two of Goethe's play. The first performance of this revised version was given in 1857. It was further revised in 1861, and in 1880 the composer added another sixteen bars to the slow movement.

A Faust Symphony

A Faust Symphony is not a symphony in any classical sense, but rather a trio of symphonic poems interlinked by common themes and ideas. Inevitably perhaps it is the first which provides the greatest wealth of material, for part of the fascination Liszt felt for the story was his self-identification with Faust, and with Faust's inability to achieve the fullest realisation of his potential. This was increasingly to be borne in on him as he found himself forced to play Wotan to Wagner's Siegfried, the personification of the musical hero of his time.

The Symphony opens with a theme symbolising Faust's questing spirit. It is probably quite fortuitous that this happens to be a 12-note row[1]. * It is immediately followed by an oboe theme[2] in which a falling seventh and a rising third suggest Faust's passionate character. This reappears in several disguises, illustrating different aspects of Faust's nature. Another theme, *allegro agitato ed appassionato*[3] in the strings is followed by a downward scale in the woodwinds[4], portraying Faust the lover; and finally an important motif in the bright key of E major rings out in the brass[5] revealing Faust the man of action. In place of a development Liszt treats his 12-note row to a species of canon and combines it with other material in what were then the unfamiliar time signatures of $\frac{7}{4}$ and $\frac{9}{4}$. A repeat of the introduction and a redeployment of the opening material, much condensed, does duty for a recapitulation, and a coda brings the movement to a quiet close, typifying the 'lost' hero.

The Gretchen movement epitomises Liszt's romantic attitude to women, and is a triumph of his 'chamber music' style of orchestration. Gretchen herself is represented by a duet between oboe and viola, the first suggesting her innocence, the other her tremulous agitation in the face of temptation[6]. At this point there occurs the only purely illustrative element in the score, the scene in which Gretchen strips the flower as she murmurs 'He loves me, he loves me not . . .' Faust is introduced into this reverie in the form of his oboe tune with the falling seventh, and in a miraculously scored passage his love theme is heard *pianissimo*, followed by Gretchen's played on four solo violins. The movement ends on a note of tranquillity with a softened version of Faust's martial theme now transferred to strings and woodwind.

Goethe's view of Mephistopheles as the spirit of negation is realised by Liszt by the simple but inspired expedient of denying

*see inside

MUSIC *by Jupiter*

CHA CHA CHA

$4.98

TOP LATIN AMERICAN GROUPS PLAY AND SING PIEL CANELA, QUIEN SERA, CUIDADO CON LA MANO, OTHER FAVORITE CHA CHAS, AND MERENGUES!

HIGH FIDELITY RECORDING LP-16

CHA CHA CHA . . . . . AS PLAYED BY THE BORINQUEN SEXTET AND THE FAMOUS PAQUITIN LARA ORQUESTRA

MUSIC by Jupiter

FREE! 46 PAGE CHA CHA INSTRUCTION BOOK INCLUDED!

Side A

"CHA CHA MI BABY" — Cha Cha

"SABROSA GUAPACHA" — Guapacha

"INSTRUMENTAL GUARACHA"

"VI ANDERO" — Cha Cha

"BAILA MI MERENGUE"

Side B

"CHA CHA CHA"

"CUIDADO CON LA MANO" — Cha Cha

"PIEL CANELA" — Cha Cha

"EL CHARLATON" — Guaracha

"QUIEN SERA" — Bolero Cha Cha

PRODUCED BY
FRANK L. KALTMAN
For
MUSIC BY JUPITER
Springfied, N. J. USA

Album Design: STEIN/LEVY A.A.

Notes: H. ALAN STEIN

An exciting new collection of authentic new rhythms from our Latin American neighbors. Featured dances on this disc are the CHA CHA CHA, (see enclosed Dance Instruction book), and new MERENGUE, and the MAMBO. Since the craze of the Tango came to America thru the fans of Rudolph Valentino in the 1920s, we have had a vital and recurring passion for the dances that come from south of our borders. In the 1930s it was the Rhumba, brought to popularity by Xavier Cugat, and the Samba, imported to the U. S. from Brazil by Eddie Duchin, and of course, the energetic Conga, with its line of weaving dancers around the floor. In the 1940s, new variations in these dances cropped up . . . culminating in the popularity of the MAMBO, a cuban export that combined the flash and flare of the old rhumba with the new jazz rhythms of the Jitterbug. To bring this history up to date, the 1950s found the refinement of the savagery of the Mambo into a new craze, the CHA CHA CHA. Cha Cha's popularity stems from the basic "one, two, one-two-three" format of the footwork . . . so similar to our basic fox trot "Box" step. It has renewed dance interest in latin american music and brought back memories of the 1930s. Try the steps and see!

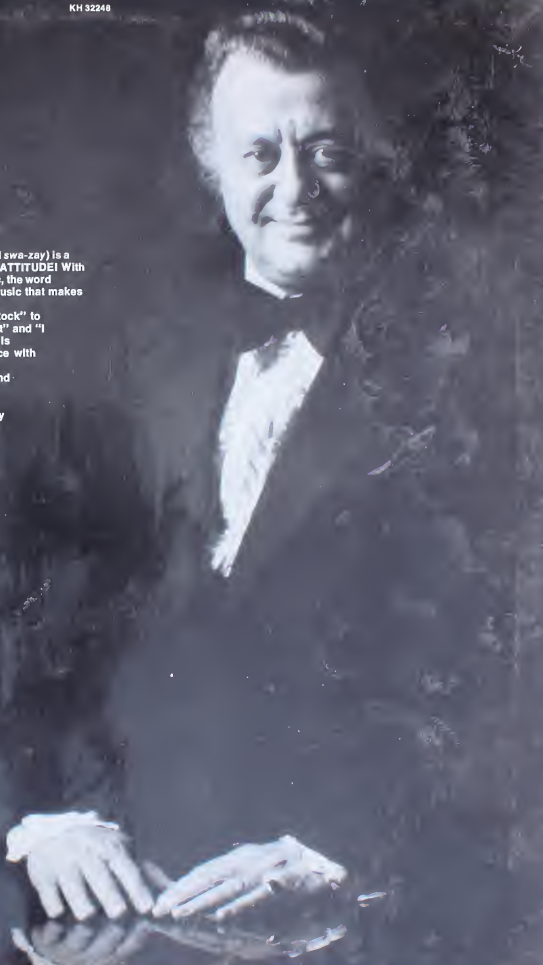
HIGH FIDELITY RECORDING **LP-16**

This disc was cut for use of a stylus (cartridge) .001 in width and a speed for 33-1/3 rpm. Use of a wider stylus, or one designed for another speed will damage delicate grooves. Use standard RIAA curve for best reproduction.

Produced by Zim Zemarel

KH 32246

The Swazzé Music of Zim Zemarel And His Orchestra



WHAT'S SWAZZÉ MUSIC? WHO IS ZIM ZEMAREL?

In the Baltimore and Maryland area, the two are synonymous. SWAZZÉ (pronounced *swa-zay*) is a word coined by Zim to describe his beat, his sound. But it's more then that. It's an ATTITUDE! With Zim Zemarel, everything right is Swazzé. And when you meet him and hear his music, the word really takes on meaning. This is a happy man . . . a contented man . . . who plays music that makes you feel great. That's ZIM. That's SWAZZÉ!

So this is it! Zim's first LP. His "Big Band" Swazzé sound with variety from "Rock" to "Chopin." Two of the numbers feature Zim on the vocal, namely: "God Is Abundant" and "I Wish You Love." He sounds like a mixture of Louis Armstrong and Mel Torme. There is warmth and feeling in his voice, a melodic projection of the man. A man at peace with himself and the world. The result is pleasant. The sound satisfies.

Any album just doesn't "happen" and this is no exception. Zim's appreciation and thanks extend from the Columbia executives who had faith and gave the go-ahead nod, to (and including others) Hank Levy, Music Director at Towson State College in Maryland, for his arrangement of "Saturday Night" and "Me & Mrs. Jones." Levy is a well-known arranger and has worked often for Columbia recording star Don Ellis and also the Stan Kenton Band. Additional credits are due arranger-pianist Eddie Long for "God Is Abundant," "Something," "If," "Killing Me Softly With His Song," "Aubrey" and "Sing." Trumpet man, Bunny Cerfegno, did the excellent chart on "It's Impossible." The vocal on "Saturday Night" is by Ron Richards, who also wrote the song. Ron is a nephew of the band's first trumpet man, Emil Rusinko.

IF IT'S BALTIMORE . . . IF IT NEEDS MUSIC . . . IT USUALLY MEANS ZIM ZEMAREL! Just about every well-known recording star that has visited Baltimore has called on Zim to do the music. This includes such stars as: Frenk Sinatre, Jerry Vale, Tony Bennett, Eddie Arnold, Steve Lawrence and Eydie Gorme, the late Judy Garland, Brenda Lee, Bobby Goldsboro, Johnny Carson, Danny Thomas, Ethel Ennis, Bob Hope, Ray Bolger and many others. In addition, every 3rd Saturday in May, Zim's music is featured in Baltimore at Pimlico Race Course's world famous "Preakness." Also, at opening dey for the Baltimore Oriole baseball team and at all Baltimore Colts home games. Further, Zim's music is the preference for many of the area's major college proms and dances. He is also a favorite with the country club set.

IT'S SWAZZÉ! IT'S ZIM ZEMAREL . . . IT'S MUSIC THAT MAKES YOU FEEL HAPPY! I think you will really enjoy the album.

—Ralph Elsmo

Side 1	Side 2
SING (ASCAP)	ME AND MRS. JONES
SOMETHING*	SATURDAY NIGHT
GOD IS ABUNDANT*	IF*
I WISH YOU LOVE* (ASCAP)	IT'S IMPOSSIBLE** (ASCAP)
KILLING ME SOFTLY WITH HIS SONG	AUBREY
	WE'VE ONLY JUST BEGUN

All selections are BMI except where noted.
Arranged by *Eddie Long
**Bunny Cerfegno

Personnel of the Zim Zemarel Orchestra:

Trumpets:	Emil Rusinko, Bunny Cerfegno, Rey Moore, Frank Chemay
Saxophones:	Franny King—Alto, Al Sigismondi—Alto, Gene Bonner—Tenor, Clemy Dalfonso—Tenor, Alen Lewson—Baritone
Trombones:	Bill Taylor, John Melick, Ric Rollins, John Gifford
Rhythm Section:	Piano—Eddie Long, Drums—Dave Tucker, Bass—Ashton Fletcher
Vocalists:	Zim Zemarel—Leader, Ron Richards

Recorded at Illri Studios, Baltimore, Md.
Recording Engineer: George Motion

Cover design: Bill Barnes/Photographs: Slick Lawson/© 1973 CBS, Inc./℗ 1973 CBS, Inc./Manufactured by Columbia Records/CBS, Inc./51 W. 52 Street, New York, N.Y./"Harmony," "Columbia," Marcas Reg.

MENUDO DE COLECCION

RCA
TRL 1601



• NO SE PUEDE PARA LA MUSICA • • ENSEÑAME A CANTAR • • SOY NATURAL • • ELLA A A • • DOS NIÑOS •
• • VOULEZ VOUS • • ME VOY A ENAMORISCAR • • CHIQUITITA • • COSITA LOCA, LLAMADA AMOR • •
• LIBRE MI CORAZON VOY A AMERICA QUIERO VERTE FELIZ LOS FANTASMAS MAS MUCHO MAS •

LADO A

NO SE PUEDE PARAR LA MUSICA
(H. Belafo-Phil Hartt-Beauns Whitehead Jaques Morali)

ENSEÑAME A CANTAR
(Femanda Arbex)

SOY NATURAL
(Edgardo Diaz)

ELLA A A
(J. Sejas-H. Herrera-G. Escalar)

DOS NIÑOS
(John Farrel)

VOULEZ VOUS
(B. Andersan-Bulvaeus-Diaz)

ME VOY A ENAMORISCAR
(Juan Parda)

LADO B

CHIQUITITA
(V. Anderson-B. Ulbaeus)

COSITA LOCA LLAMADA AMOR
(F. Mercury)

LIBRE MI CORAZON
(Leyda E. Calan)

VOY A AMERICA
(J. Sejas-E. Guerin-C. Villa)

QUIERO VERTE FELIZ
(Carlos F. Prida)

LOS FANTASMAS
(Honoria Herrera)

MAS MUCHO MAS
(J. Sejas-C. Villa-E. Guerin)



DE COLECCION

LICENCIA DE DISTRIBUIDORA SONOGRAFICA

PRODUCCION PADOSA PARA SONOGRAFICA

DIRECTOR ARTISTICO: E. DIAZ

47 WNJU TV

CAFF

TRL 1601

EL DISCO ES CULTURA

Manufacturado y Distribuido por: PROFONO INTERNACIONAL, INC. 1646SO. Vermont Ava. Los Angeles Calif. 90006 Tel (213) 732-0139
℗ PROFONO INTERNACIONAL, INC © PROFONO INTERNACIONAL, INC 1983 Se Prohibe Su Copia o Reproducción Parcial o Total Cualquier Violación a Esta Prohibición Está Penada Por La Ley Federal del Derecho Del Autor Todos Los Derechos Reservados Los Angeles, Calif.

SE PUEDE OBTENER TAMBIEN EN 6 TRACKS O CASSETTE

GETTIN' BETTER



GETTIN' BETTER (LP Version) 3:20

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

33-1/3 RPM



From the Tesla album MECHANICAL RESONANCE on Geffen Records (GHS 24120).
Promotional Copy. Not For Sale.

Manufactured exclusively by Warner Bros. Records Inc.
℗ 1986 The David Geffen Company. Made in U.S.A. All Rights Reserved.
Unauthorized duplication is a violation of applicable laws.

GEFFEN RECORDS

VOL I

Collectables

Presents

Great Groups

of the Fifties







CONTAINING PREVIOUSLY UNRELEASED SELECTIONS

VOLUME I

Great Groups of the Fifties

SIDE ONE

In The Still Of The Night—*The Five Satins*
I See A Star—*The Roulettes*
Dear One—*The Scarlets*
You Painted Pictures—*The Spaniels*
Fountain Of Love—*The Starlarks*
Be True—*The Vocaleers*
A Fool Was I—*The Veltones (PREVIOUSLY UNRELEASED)*

SIDE TWO

I'm So Happy—*Lewis Lymon & The Teenchords*
Creation—*The Kings*
Oh Gee, Oh Gosh—*The Kodaks*
Heavenly Father—*The Castells*
Stars In The Sky—*The Channels*
Are You Sorry—*The Whispers*
What's Wrong—*The Avalons (PREVIOUSLY UNRELEASED)*

COLLECTABLES 5037

Other Albums Available In The Great Group Series...

VOLUME II

SIDE ONE

To The Aisle—*The Five Satins*
Runaround Baby—*The Kodaks*
Tears In My Eyes—*The Baltineers*
Dear Lord—*The Continentals*
Moonglow You Know—*The Videos*
Rainbow Of Love—*The Cherokees*
Milk And Gin—*The Capris (PREVIOUSLY UNRELEASED)*

SIDE TWO

Deserie—*The Charts*
Crazy Little Mama—*The El Dorados*
Lovely Way To Spend An Evening—*The Angels*
Get A Job—*The Silhouettes*
The Bells Ring Out—*The Spaniels*
True Love—*The Scarlets*
Never Let Her Go—*The Skylarks (PREVIOUSLY UNRELEASED)*

COLLECTABLES 5038

VOLUME III

SIDE ONE

The Gleam in Your Eyes—*The Channels*
Golden Teardrops—*The Flamingos*
Can't Help Loving That Girl of Mine—*The Hide-A-Ways*
Shadows—*The Five Satins*
I'll Be Forever Loving You—*The El Dorados*
Honest—*The Gazelles*
Love Me Right—*The Skyhawks (PREVIOUSLY UNRELEASED)*

SIDE TWO

I Couldn't Sleep A Wink Last Night—*The Mello Moods*
Valarie—*Jackie & The Starlites*
Everyone's Laughing—*The Spaniels*
Dance Girl—*The Charts*
Marcella—*The Castelles*
Coralee—*The Hemlocks*
I Love You—*The Idols (PREVIOUSLY UNRELEASED)*

COLLECTABLES 5039

A PRODUCT OF COLLECTABLES RECORD CORP., BOX 35, NARBERTH, PA 19072 ALBUM DESIGN BY JAMES FROST

The CBS Television production of

RODGERS and HAMMERSTEIN'S

AOS 2005

Cinderella

CSP A Service of CBS Records

starring

JULIE ANDREWS

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Produced by Richard Lewine ★ Directed by Ralph Nelson

Settings and Costmmes by William and Jean Eckart

Orchestrations by Robert Russell Bennett

Musical Director: Alfredo Antonini

Produced for Records by Goddard Lieberson

featuring

Dorothy Stickney ★ Howard Lindsay

Ilka Chase ★ Kaye Ballard ★ Alice Ghostley ★ Jon Cypher

and

Edith Adams



Columbia Records Collectors' Series

Special Reissues for the Discriminating Record Buyer

CSP A Service of CBS Records

The CBS Television production of

RODGERS and HAMMERSTEIN'S "CINDERELLA"

starring JULIE ANDREWS

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Produced by Richard Lewine • Directed by Ralph Nelson • Musical Director: Alfredo Antonini

featuring

Dorothy Stickney • Howard Lindsay

Ilka Chase • Kaye Ballard • Alice Ghostley • Jon Cypher

Edith Adams

Settings and Costumes by William and Jean Eckart. Choreography by Jonathan Lucas. Orchestrations by Robert Russell Bennett. Produced for records by Goddard Lieberson.

The Cast

Stepmother	Ilka Chase
Joy	Alice Ghostley
Portia	Kaye Ballard
Cinderella	Julie Andrews
Godmother	Edith Adams
King	Howard Lindsay
Queen	Dorothy Stickney
Prince Charming	Jon Cypher
among the musical numbers on this record are	
March	Instrumental
In My Own Little Corner	Cinderella
The Prince Is Giving a Ball	The Populace
Impossible!	Godmother and Cinderella
Gavotte	Instrumental
Ten Minutes Ago	The Prince and Cinderella
Stepsisters' Lament	Joy and Portia
Waltz for a Ball	Instrumental
Do I Love You Because You're Beautiful?	The Prince and Cinderella
A Lovely Night	Cinderella, Stepsisters, Stepmother
Finale	Entire Company

• • •

"Inspired" is one of those unfortunate words that has been bounced around like a tennis ball until it has lost much of its lustre, but in the present instance, "inspired" is the only word that will do. The idea of bringing together Julie Andrews, Richard Rodgers, Oscar Hammerstein II, and Cinderella is in itself capable of producing a glow, and when the idea becomes actuality, as it has in color on CBS Television and here on Columbia Records, the glow becomes positively incandescent.

It all begins in the story, in the enchanting old fairy tale. Mr. Hammerstein has cast aside all the flummery that has cluttered earlier versions, and gone straight to the heart of the story, producing a warm-hearted libretto, a kind of dream romance. In his concept, Cinderella is neither a goody goody nor a hoyden. She is a girl of intelligence and humor, and although she may be oppressed by her dismaying relatives, she is never dispirited. Indeed, she rather forces her Godmother's hand by her firm faith in the power of wishes, and when she comes to her Happy Ending, it is at least in part due to her own initiative. She is entirely winning, and richly deserves her Prince Charming.

Richard Rodgers has decorated the story with some of his loveliest music: swirling waltzes, perky marches and some of those flowing ballads such as only he can write. The music for Cinderella is dainty and feminine, that for the Prince is straight-forward and manly, and the subsidiary characters are also sketched out in brilliant musical terms. And since no Rodgers score—particularly one for *Cinderella*—would be complete without a waltz, there is a whole string of bubbling, foaming waltz themes for the ball sequence.

And then there is Julie Andrews, who has the uncanny quality of seemingly having been born specifically to play any part she undertakes. Her Cinderella is not only the Cinderella of Mr. Rodgers and Mr. Hammerstein; she is the Cinderella everyone has always imagined. From her first appearance, straggling along under the packages with which her stepmother and stepsisters have burdened her, to the royal wedding at the finale, she is truly a fairy-tale creature, lovely in her rags, bewitching in her finery, and an unalloyed delight.

Assisting at this celebration are some of the brightest stars in the American theatre—Dorothy Stickney and Howard Lindsay, Ilka Chase, Kaye Ballard, Alice Ghostley, Jon Cypher and Edith Adams. Mr. Lindsay and Miss Stickney starred for three years in *Life with Father*, which Mr. Lindsay wrote with Russel Crouse, and continued in the same parts some ten years later in *Life with Mother*. Mr. Lindsay has also worked with Mr. Crouse on *The Great Sebastians*, *Call Me Madam* and *Happy Hunting*. Miss Stickney has appeared in *On Borrowed Time*, *The Front Page* and *Kind Sir*, in addition to television and motion pictures. This is the first appearance of this celebrated team in a musical production.

Cinderella's Godmother and Stepmother are played by Edith Adams and Ilka Chase. Miss Adams is one of television's most popular performers, and has created the Broadway counterparts of two famous fictional characters—sister Eileen in *Wonderful Town*, and Daisy Mae in *Li'l Abner*. Miss Chase is equally popular on television, both as a panelist and as a dramatic actress. She has appeared in more than twenty Broadway productions, is the author of seven best-selling books, and writes a syndicated column as well.

Those discouraging sisters are portrayed by Kaye Ballard and Alice Ghostly, two favorites from television and supper clubs. Miss Ballard has been seen in *The Golden Apple*, *Top Banana*, *Touch and Go* and other musicals, and is familiar to television audiences on various variety shows. She has also appeared frequently in Columbia's musical comedy series. Miss Ghostley is known to television primarily as a dramatic actress, although her Broadway appearances have all been in musicals: *New Faces of 1952*, *Trouble in Tahiti*, *Sandhog*, and *Shangri-La*. The part of Prince Charming in this production is played by Jon Cypher, a newcomer discovered by the authors and producer. Studies with the American Theatre Wing led to a season of summer stock in 1956 and an appearance in the Equity Library Theatre production of *The Inspector General*. Thereafter, Mr. Cypher was seen in supporting parts in three television productions and in a featured role on the Phil Silvers show on CBS Television. He next auditioned for Prince Charming and was selected by unanimous vote.

At this date, Julie Andrews needs no introduction to anyone. One of the loveliest and most accomplished stars to appear in many years, she came to America a complete unknown, as the feminine lead in the British musical comedy, *The Boy Friend*. The warmth she brought to a part that was essentially a cartoon led to stardom before the show finished its New York run, and she withdrew to begin rehearsals for that fabulous success, *My Fair Lady*. The rest is already theatrical history.

Historic, too, has been the effect of Rodgers and Hammerstein on the musical theatre. Long established as two of the finest craftsmen of the stage, they first joined talents in 1943 to write *Oklahoma!* and found in their collaboration new dimensions in the mingling of words and music. Their other works, each with its own distinctive quality, have included *Carousel*, *State Fair* (for the movies), *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, and now, their first musical for television, *Cinderella*.

—GEORGE DALE

• • •

The CBS Television production "Cinderella" on March 31, 1957, was jointly sponsored by Shulton, Inc. and Pepsi-Cola.

Manufactured by CBS Records/CBS Inc./51 W. 52 St., New York, NY 10019/ Marcas Reg./Printed in U.S.A

ESTEREO
RF-9089

MENUDO

Por amor

MUSIC WAREHOUSE
CODE H













LADO A

QUIERO ROCK
J. SEIJAS - C. VILLA - A. MONROY
ED. QUIROGA - RIMO - PACIFICO

LADY
J. SEIJAS - C. VILLA - A. MONROY
ED. QUIROGA - RIMO - PACIFICO

Y YO NO BAILO
J. SEIJAS - C. VILLA - A. MONROY
ED. QUIROGA - RIMO - PACIFICO

ES POR AMOR
J. SEIJAS - C. VILLA - E. GUERIN
ED. QUIROGA - RIMO - PACIFICO

LA CHISPA DE LA VIDA
C. VILLA
ED. QUIROGA - RIMO - PACIFICO

LADO B

DULCES BESOS
J. SEIJAS - C. VILLA - A. MONROY
ED. QUIROGA - RIMO - PACIFICO

FORMULA
LUIS G. ESCOLAR
ED. QUIROGA - RIMO - PACIFICO

CUANDO PASARA
J. SEIJAS - L.G. ESCOLAR
ED. QUIROGA - RIMO - PACIFICO

COMO ERES TU
J. SEIJAS - C. VILLA - A. MONROY
ED. QUIROGA - RIMO - PACIFICO

SUSANA
LUIS G. ESCOLAR
ED. QUIROGA - RIMO - PACIFICO

PROFONO
ESTEREO
RF-9089
BAJO LICENCIA DE SONOGRAFICA
VENEZOLANA, C.A.

Padosa
DISTRIBUIDORA
SONOGRAFICA C.A.

UNA PRODUCCION PADOSA, INC., PUERTO RICO. PRODUCTOR EDGARDO DIAZ MELENDEZ
GRABACION MEZCLAS ESTUDIOS KRIOS - MADRID, ESPAÑA
INGENIERO SONIDO JOSE VINADER
ARREGLOS Y DIRECCION ALEJANDRO MONROY Y CARLOS VILLA /
FOTOS CAMERA - MADRID / ARTE MECANICA GRUP — MADRID

ERATO

NUMÉRIQUE DIGITAL

CONCERTI PER MANDOLINI

PAISIELLO-GIULIANI-LECCE

UGO ORLANDI

JODI LEVITZ-DORINA FRATI

I SOLISTI VENETI · CLAUDIO SCIMONE

QUALITY CLASSICAL IMPORTS ERATO ON RCA MADE IN FRANCE



Face / Side / Seite 1 - 29'34
(0'41-3'30-5'17-15'03 - 10" - 0'30-3'34-3'50-14'01

Giovanni
PAISIELLO (1740-1816)
attribué à / ascribed to / zugeschrieben
CONCERTO EN MI BÉMOL MAJEUR
(E flat major / Es-dur)
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro Maestoso - Larghetto - Allegretto

Ugo Orlandi, mandoline / Mandolin

CONCERTO EN DO MAJEUR
(C major / C-dur)
attribué à / ascribed to / zugeschrieben
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro - Larghetto - Allegro
Ugo Orlandi, mandoline / Mandolin

Face / Side / Seite 2 - 27'03
(3'50-4'49-3'25) 11'34 - 10" - (7'13-4'57-3'10) 15'19

Francesco
LECCE (XVIII^e siècle)*
CONCERTO EN SOL MAJEUR
(G major / G-dur)
pour mandoline, cordes et clavecin
for mandolin, strings and harpsichord
für Mandolin, Streicher und Cembalo
Allegro - Largo - Allegro balletto
Ugo Orlandi, mandoline / Mandolin

Antonio Maria
GIULIANI (XVIII^e siècle)
CONCERTO EN MI MAJEUR
(E major / E-dur)
pour 2 mandolines, alto et orchestre
for 2 mandolins, viola and orchestra
für 2 Mandolinen, Bratsche und Orchester
Allegro - Andante - Allegro
Ugo Orlandi, Dorina Frati, mandolines / mandolins / Mandolinen
Jodi Levitz, alto / viola / Bratsche

I SOLISTI VENETI
Marco FORNACIARI,
Glauco Bertagnin, Nane Calabrese, Diego Conti, Bettina Mussumeli, Massimo Nesi, Sandra Rasali, Fabinio Scalabrin,
Vasco Rotello, violons / violins / Violinen
Jodi Levitz, Demetrio Comuzzi, alto / violas / Bratschen
Susan Moses, Gianantonio Varto, violoncelles / Celli
Andrea Capanni, contrebasse / double bass / Kontrabass
Jean-Pierre Arnaud, Edoardo Rossi, hautbois / oboes / Oboen
Jonathan Williams, Giorgio Lavagnini, cors / horns / Horner
Dorothy Linell, théorbe / theorbo / Theorbe
Luriano Spiritt, clavecin / harpsichord / Cembalo
Ernesto Merlini, orgue / organ / Orgel
Ugo Orlandi, Dorina Frati, mandolines / mandolins / Mandolinen
Direction / Conductor / Dirigent
Claudio SCIMONE

Direction artistique de l'enregistrement / Recording supervision / Aufnahmeleitung: Michel Garcin
Ingénieur du son / Sound engineer / Tonmeister: Yolanta Skura
Montage musical / Editing / Schnitt: Yolanta Skura
Isabelle Van Wersch-Cot*
Enregistrement réalisé en / recording / Aufnahme: Mai-Juin / May-June / Mai-Juni 1985
Villa Contarini „Piazzola sul Brenta (Italie)
Dup.cable et / Available as / Auch erhältlich als: MCE 75248 ECD 88165

℗ Edmond C. stellat 1986
© Edizioni Costallat 1986

Recto photo: Laurus-graudon - G. Tiepolo: Le repos des pantomimistes de Vicenza - Villa Valmarana

Intervento promozionale dell' Administrazione Provinciale di Padova I solisti Veneti operano col patrocinio della Regione Veneto

Distribution en France
RCA 9, avenue Matignon-75008 Paris

EUROPEAN PRESSING MADE IN FRANCE
PRESSAGE EUROPÉEN FABRIQUÉ EN FRANCE

3 269657 524810

NUM 75248
RC 350

ERATO

C'est dans la seconde moitié du XVII^e siècle qu'apparaît le concerto grosso, alternance de morceaux vifs et lents, sorte de musique de danse (concerto da camera) sort de musique pure (concerto da chiesa). Ce concerto grosso permet un dialogue permanent entre deux éléments sonores, premièrement le concertino, généralement deux violons et un violoncelle, deuxièmement le tutti, cordes et basse continue.

Le maître incontesté dans ce domaine, Arcangelo Corelli, compositeur et violoniste romain, fixe le cadre de cette forme nouvelle avant d'influencer des musiciens comme Telemann, Haendel, Vivaldi, etc...

Parallèlement à cette évolution, riche au génie et à la science des grands luthiers, le violon s'élève au rang suprême, devenant une l'instrument-roi. Il offre aux compositeurs et aux artistes des possibilités énormes, et très vite va se créer une école de virtuoses incomparables. Des centaines de concerti sont écrits pour lui, et c'est sous son influence que de nombreux créateurs s'intéressent à d'autres instruments, et écrivent pour eux certaines de leurs œuvres. C'est le cas surtout pour la flûte, le hautbois, le basson, et bien sûr la mandoline.

La mandoline, dont les origines remontent à la fin du XVI^e siècle et au début du XVII^e, connaît ses heures de gloire au XVIII^e siècle, d'abord en Italie, puis dans toute l'Europe. Sa vocation première est populaire, seule ou groupée par familles (il existe toute une gamme de mandolines, allant de la plus grave à la plus aiguë). Elle interprète des chansons, et même des transcriptions en tous genres. Toutefois, au XVIII^e siècle, un certain nombre de compositeurs écrivent pour elle des concertos pour une ou plusieurs mandolines, le plus célèbre parmi eux étant Antonio Vivaldi.

Plus tard, au XIX^e et au XX^e siècle, à part quelques rares exemples (Beethoven, Schönberg, Webern et Stravinski), cet instrument ne figure que très rarement dans la littérature dite "classique".

Deux des concertos figurant sur ce disque sont attribués à Paisiello, compositeur né à Naples et qui fera carrière en Russie et en France. Son œuvre, encore assez mal connue, comporte de la musique de chambre, des concertos et des opéras, dont le plus célèbre est son "Barbier de Séville". Quant à Francesco Lecce, certainement napolitain d'origine, on connaît très mal sa vie et son œuvre, car son nom ne figure même pas dans le pâle part des histoires de la musique.

Ces trois concertos sont construits à l'image de des concertos baroques de cette époque, à savoir deux allegro encadrant un mouvement lent. Les mouvements rapides développent une alternance de tutti et de soli, qui utilisent toutes les possibilités de l'instrument, faisant ainsi appel à de très grands virtuoses. Quant aux andante, leurs mélodies charmantes et ensoleillées sont vraiment le reflet de la musique italienne de l'époque.

Cet Antonio Maria Giuliani, totalement inconnu, serait-il de Mauro Giuliani dont les historiens mentionnent l'existence et qui aurait entant que guitariste et chanteur parcouru l'Europe avant de mourir à Naples en 1828? Son concerto est d'une esthétique plus tardive. Il s'agit en réalité d'une symphonie concertante telle qu'il en écrivait partout, notamment à Mannheim et à Paris, et dont les chefs-d'œuvre nous ont été léqués par Haydn et Mozart. Le style galant de cette musique où les cordes sont renforcées par deux hautbois et deux cors individuise davantage les trois solistes, confuse notamment à l'alto quelques belles phrases lyriques, témoignages d'un réel talent.

R.M.D.

The concerto grosso appeared in the second half of the seventeenth century as alternate slow and quick movements, either dance music (concerto da camera) or pure music (concerto da chiesa). This concerto grosso allowed a permanent dialogue between two sound-elements, first of all the concertino, generally two violins and a 'cello, secondly the tutti, strings and continuo.

The unchallenged master in this field, Arcangelo Corelli, the composer and pianist from Rome, determined the framework of this new form before influencing such musicians as Telemann, Haendel, Vivaldi and others.

In parallel with this evolution, and thanks to the genius and artistry of the great violin-makers, the violin broke away from the accentino to become the king of instruments. It offered enormous possibilities to both composers and musicians, and soon an enormous school of incomparable virtuosos developed. Hundreds of concertos were written for the violin, and under its influence numerous creators took interest in other instruments and wrote the same type of work for the flute especially, the oboe, the bassoon and, of course, the mandolin.

The mandolin, whose origins date from the end of the sixteenth century and the beginning of the seventeenth, reached its zenith in the eighteenth century, firstly in Italy, and later throughout Europe. Its first vocation was a popular one, as a solo instrument or part of an ensemble (there are many mandolins, ranging from the deep bass to the high treble). The instrument was used to interpret songs, and even all kinds of transcriptions. Yet in the eighteenth century, concertos for one or more mandolins were written by several composers, the most famous among them being Antonio Vivaldi.

Later, in the nineteenth and twentieth centuries (save a few rare exceptions such as Beethoven, Schœnberg, Webern and Stravinsky), the mandolin seldom appears in so-called "classical" writing.

Two of the concertos in this recording are attributed to Paisiello, a composer born in Naples but also known in France and Russia. His works, seldom performed even today, include chamber-music, concertos and operas, of which his "Barber of Seville" is the best-known. As for Francesco Lecce, undoubtedly also from Naples, very few details of his life and work are familiar to us, and few histories of music even mention his name.

These three concertos are constructed in the image of the baroque concertos of the period, that is, with two allegros framing a slow movement. The quick movements develop alternating tutti and soli, which make use of all the instrument's possibilities, thereby requiring extreme virtuosity. As for the andantes, their sunny, charming melodies are a true reflection of period Italian music.

Could this Antonio Maria Giuliani, a complete unknown, be the Mauro Giuliani whose existence is mentioned by historians, and who travelled through Europe as a singer and guitarist before his death in Naples en 1828? His concerto has the aesthetics of a later period. In reality, it is a concerted symphony like many written everywhere, particularly in Mannheim and in Paris, a form whose masterpieces have been handed down to us by Haydn and Mozart. The gallant style of this music, where the strings are reinforced by two oboes and two horns, lends more individuality to the three soloists, and gives the alto, in particular, some beautiful lyrical phrases which are evidence of a real talent.

Stuart WALTERS

Jeder zweiten Hälfte des XVII. Jahrhunderts erscheint das Concerto grosso, eine Abwechslung von schnellen und langsamen Stücken, entweder Tanzmusik (concerto da camera) oder reine Musik (concerto da chiesa). Dieses Concerto grosso ermöglicht eine ständiges Zwiegespräch zwischen zwei Klangelementen, erstens dem Concertino, gewöhnlich zwei Geigen und einem Cello, zweitens dem Tutti, Streichinstrumenten und Basso continuo. Der unbestrittene Führer in diesem Bereich, der römische Komponist und Geigenspieler Archangelo Corelli, wird den Rahmen dieser neuen Form bestimmen und später Musiker wie Telemann, Haendel, Vivaldi, usw. beeinflussen.

Neben jener Entwicklung entflicht die Geige dem Concertino und wird rasch zum Königinstrument dank dem Genie und der Kunst der großen Geigenbauer. Sie bietet den Komponisten und Künstlern riesengroße Möglichkeiten und schon entsteht bildet sich eine Schule von ausgezeichneten Virtuosen. Hunderte von Konzerten werden für sie komponiert, und unter ihrem Einfluß werden zahlreiche Schöpfer sich für andere Instrumente interessieren und Lust daran empfinden, für sie dieselbe Art von Werken zu komponieren. Es ist vor allem der Fall für die Flöte, die Oboe, das Fagott und selbstverstandlich die Mandoline.

Die Mandoline, die ihren Ursprung am Ende des XVI. und am Anfang des XVII. Jahrhunderts hat, erreicht den Gipfelpunkt der Ehre im XVIII. Jahrhundert, zuerst in Italien, dann in ganz Europa. Ihre erste Berufung ist volkstümlich, allein oder in der Familie (es gibt eine komplette Serie von Mandolinen, von der tiefsten bis zur schrillsten). Sie spielt Lieder, und sogar allerlei Übertragungen. Dennoch schreiben einige Komponisten im XVIII. Jahrhundert Konzerte für eine oder mehrere Mandolinen, unter denen Antonio Vivaldi der berühmteste ist. Später, im XIX. und XX. Jahrhundert erscheint dieses Instrument nur sehr selten in der sogenannten "klassischen" Literatur, einige seltene Beispiele (Beethoven, Schonberg, Webern und Stravinski) ausgenommen.

Zwei Konzerte aus dieser Platte werden Paisiello, einem in Neapel geborenen Komponisten, der in Rußland und Frankreich wiedererscheint, zugeschrieben. Sein zur Zeit schlecht bekanntes Werk umfaßt Kammermusik, Konzerte und Opern, deren berühmteste heißt: "Der Barbier von Sevilla". Was Francesco Lecce betrifft, der bestimmt aus Neapel war, kennt man sehr schlecht sein Werk und sein Leben, denn sein Name erscheint nicht einmal in den meisten Musikgeschichtsbüchern.

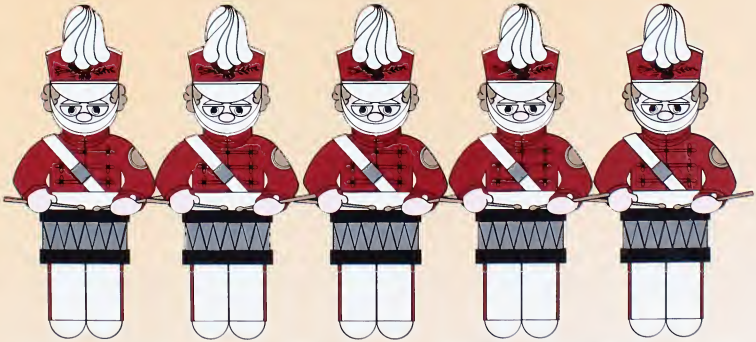
Diese drei Konzerte sind wie Barockkonzerte jener Epoche gebaut, das heißt zwei allegro um einem langsamen Satz. Die schnellen Sätze entwickeln eine Abwechslung von Tutti und Soli und nützen somit alle Möglichkeiten des Instrumentes aus, was große Virtuosen fordert. Was die andante anbelangt, sind ihre anreizenden und besonnten Melodien das wahre Abbild der italienischen Musik dieser Zeit.

Wäre der ganz unbekannte Antonio Maria Giuliani Mauro Giuliani, dessen Dasein von den Historikern erwähnt wird und der als Gitarrist und Sänger vor seinem Tod im Jahre 1828 in Neapel Europa durchwanderte hätte? Sein Konzert zeugt von einer späteren Ästhetik. In der Tat handelt es sich um eine konzertante Sinfonie, wie diejenigen, die überall und insbesondere in Mannheim und Pins komponiert wurden, und deren Meisterwerke von Haydn und Mozart hintergelassen wurden. Der galante Stil dieser Musik, wo die Streichinstrumente durch zwei Oboen und zwei Hornet verstärkt werden, verpersönlicht umso mehr die drei Solisten und verleiht insbesondere der Bratsche einige schonen lyrischen Phrasen, die von einer wirklichen Begabung zeugen.

Claire VALENSI

UNITED FRANCE imprimé en France

1 9 8 3



Garfield Cadets
Garfield, New Jersey

Suncoast Sound
Tampa Bay, Florida

VOLUME I

Cavaliers
Rosemont, Illinois

Bridgemen
Bayonne, New Jersey

DRUM CORPS

INTERNATIONAL CHAMPIONSHIP

DRUM CORPS INTERNATIONAL

It was hot in 1983. Not only the competition but the weather. The heat started in June and didn't let up. The thermometer stretched toward 100 reached it and grasped even higher, as the corps headed toward Miami.

And once they got there, it didn't seem quite so hot. In fact, it turned out that Miami was actually cooler than most of the rest of the country that week.

But it's the competition that we're interested in. And the competition looked different this year. After five days of elimination-type contests, the 12 finalists had been chosen, and the stands filled for the Championship.

The Sky Ryders had just made the finals by a tenth of a point. They struggled all year, and finally at mid-season dropped their suit "E.T." ending for the rousing and popular "Reading." That topped the classic Sky Ryders show of fast-paced jazz arrangements, which started with an unlikely version of "Home On The Range." Really, what better song for a corps from Kansas, but who'd have thought you could make anything out of deer and antelope playing? Fortunately, the Sky Ryders' horn line did all the playing, and it was great

The Sky Ryders color guard was back, too, with their acrobatics. And when you put the whole thing together, you have a great opening act. The Sky Ryders rode a long way from the beginning of the year to Miami. They did themselves proud in Miami, and finished 12th.

All year long, people wondered about the Bridgemen. Again it took some rewrites and new plans, but Bayonne was there Saturday night, adding their unusual bit of color to the proceedings.

It looked like the color guard was going to steal the show. They danced and bopped all over the field in great, expressive moves. But suddenly in the middle of the drum solo, the snares donned bright red blindfolds, and the crowd went wild. The drummers, completely blindfolded, stepped purposefully to the front sideline, right up to the roto-toms, and performed some of the most intricate sticking of the whole year. Leave it to the Bridgemen to try something like that - and pull it off. The performance kept them in 11th place.

At 35, the Cavaliers show no signs of growing old. In fact, their athletic color guard looked more like a tumbling team than a flag and rifle line. From the opening fanfare of the original "Jade" - through to the majestic closing notes of "Pines of Rome" the Cavaliers showed why they have been so everlastingly popular. To put it simply, they excite the crowd.

There is nothing light and delicate about the Cavaliers. They are bold and forceful, swashbuckling, if you will. Even the soft strains at the beginning of "Pines" had an ominous sound about it, a slow, brooding feeling as the Green Machine got ready to explode into bright colors and wide moves. It was a great birthday party - but the Cavaliers gave us the present, and did it well enough to move up one place to ninth.

The 27th Lancers were "Teddy British," sporting new color guard uniforms and songs right out of the Queen's Homeland. They spun a fairy-tale on the field with songs from "Camelot." Now that most guards are doing dance in one form or another, the 27th Lancers did too. But theirs was strictly in line with this year's show. - English folk dancing. It was neat, and it fit the show style.

The court maidens frolicked through the "Lusty Month of May," followed by the sweet "If Ever I Would Leave You." Then the Lancers signed their show with "Danny Boy," soloist and all. A flag toss at the end, and it was over - a Lancer performance that seemed to last much less than the allotted 13 minutes. Unfortunately, the Lancers dropped one place, back to 10th.

The Freelancers are California laid-back, with an easy-going marching style and good solid playing. They get your attention right off with "Breaking Up Is Hard to Do" and hold it through a show that combines jazz and pop with a wide-spread drill.

Their drum major is all hype, playing the audience against the corps, and pulling as much emotion as possible out of 128 kids and thousands of adults. The company front in the closer "Even Now" brought on the cheers, and they built from there.

"Spirit is Back!" So proclaimed the signs all through the summer, and spread throughout the stadium on this hot August night. That rich, loud horn sound shook the old Orange Bowl and rekindled old Spirit memories.

Spirit was rejuvenated this year. Bear the corps still goes for the sound and the emotion, something at which Spirit has always been very good. When that line of baby-blue and silver strides forward, horns blazing, the tears and cheers come naturally. They stayed in seventh place

Their opener was blistering, their concert was scorching, and their closer was beautifully melodic. And that was just the horns. The Madison Scouts came out and pounded home a show that took half the season to work out the bugs, and the rest of the season to perfect. But it was worth the wait. Diverting a little from the past, Madison turned classical in the beginning with a fast-paced overture. Then "Strawberry Soup" came back, hotter than . . . ever. The drum solo let the horn line show that it can dance, too, as the field seemed to sway with the new crisp white coats and green pants.

But it was the closer of "Memory" from Cats that wowed the crowd. It started slow and soft and ended slow and soft, but in between, the power and pride that is the Madison Scouts swirled out of the horns, drums and flags and swept over everyone in the stands. Suddenly, just as the horns burst out in a new theme, the color guard exploded in a new dance. The entire corps put forth such an effort that the crowd stood long before the show was over and never even thought about sitting down again. The performance moved Madison to fifth.

Last year, Suncoast Sound placed 13th. This year, they used that as a springboard into the finals, and took a mighty leap. Using a brilliant horn line and expressive color guard, Suncoast was definitely the homestate favorite. Reliving the 1960's, the Sound played "Aquarius" complete with protest signs and clashes with "police."

The closer, "Greatest Love of All," really brought out the best in the corps. The beautifully simple moves by the color guard - reciting the words to the song in sign language - were the perfect addition to a soft, flowing drill. In the gentlest way, they placed fifth, but settled for sixth in the finals.

The Phantom Regiment has always had a tremendous low brass sound. This year it was simply thunderous. And they chose the best music to show it off - Tchaikovsky. And the crowd loved it. The red capes got a raspberry lining, and the moves they did with the two colors really caught your eye.

The majestic "1812 Overture," with a unique, strong arrangement, came across as one of the night's most popular. The baritones, euphoniums and contras rumbled over the high brass, and suddenly 18 snares appeared along with the gongs, bells, chimes and the concert bass drum that could have split concrete. When it was all over, colorful "fireworks" streamed from the color guard, and then the horn line burst forth with white streamers. Phantom stayed in fourth place.

Garfield went on next, followed by Santa Clara who won prelims, and the Blue Devils, who opted to appear last as defending champions.

Santa Clara was simply fine. Their light-speed opener - held over from last year - was a fantastic kaleidoscope of sight and sound. That gave way to a Latin fusion-style percussion feature. Bernstein's "On The Town" changed the mood again, and you could see New York, old and busy, through the corps.

But it was "Appalachian Spring" that showed the pure talent of the Vanguard. Their high marching style combined with the way they just glide over the field, while producing some of the finest, richest music in the world, proves why they are always a contender. The marvelous horn line performed to near perfection through the strong, upbeat patterns, then, with a thirty-eight mark time, they turned their backs and softly faded into what must be one of the most beautiful passages in all of music. Then they wheeled around, pounded home the push and cut the sopranos loose. And in the most daring move of the championships, they slowly faded back out, ending an emotion-draining show quietly and with dignity. The crowd didn't stop applauding for a long, long time.

By the time the Blue Devils performed, Garfield had already left its mark. And everyone knew that the Blue Crew had better do a good job or kiss the trophy good-bye.

Well, the Blue Devils did a good job, just as everyone expected they would. Their opening move, turning rays into a spiral, as the horns built to their usual power, was only the beginning of a show in which the title defenders threw caution to the wind and honestly played their hearts out. They were tight and together. There was emotion so thick that it must have been felt a mile away.

The closer, an original by two Blue Devils' staff members, had a light, almost Latin beat to it. Then the horns formed into two long columns, pivoted toward each other and blasted forth with the drum major saluting in the middle. They glided toward the stands, stating loudly and perfectly that they were the champions, and they weren't giving up without a fight. Then they got louder, pounding every last ounce into a performance that was already unbelievable, and finished with the horns raised high, and the right hand clenched in a "Number One."

But this was Garfield's night. After years of having the Midwest and West dominate drum corps, the East reasserted itself, and who better to do it than the corps that has been around almost since the invention of the bugle? There was nothing old-fashioned about Garfield tonight, though, except near-flawless execution. Their sound and their design was all up-to-date, setting some new standards. At the end of "Rocky Point Holiday" there was smoke coming out of the bugles and the grass was scorched. The fast-paced opener was topped with a drill move that pulled a company front out of nowhere and spread it across the field. In the process, it pulled the fans to their feet and kept them there.

Garfield chose Bernstein to show off their talents. It was subtle, loud, discordant and melodious - all of those things. And it was combined with a drill that was surely impossible to march. But Garfield did the impossible that night, not only marching to perfection, but giving a boun performance that topped all others. It was not a horn line, it was a brass choir that sang into the hot, damp evening.

And something should be said about the color guard, but there aren't words to describe it. Take words like elegant, poised, flowing, expressive and magnity them tea-fold. They danced through a performance that would make a lesser guard seem out of place. They were champions to the end, and beyond.

Through the heat, the rain, the new format of championships, the highs and the lows, six days of competation, almost 6,000 young men and women marched their very best. Only 20 corps are here on the records, but they represent an activity that has given tens of thousands of kids a chance to learn - learn about themselves, about others, about winning, about losing, and about what it means to do your very best We congratulate the Garfield Cadets and all of the corps on these records, and dedicate them to every boy and girl who has picked up a bugle, drum, flag or rifle and strode proudly onto the field of competition

GARFIELD CADETS
Rocky Point Holiday
Bernstein's "Mass"

BLUE DEVILS
T.O.
Everybody Loves The Blues
Parades
El Muchacho Grande/One More Time
Chuck Corea
A New Beginning

SANTA CLARA VANGUARD
Movement IV of Gunnar's Third Symphony
Percussion Feature, Untitled
On The Town
Appalachian Spring

PHANTOM REGIMENT
Tchaikovsky Suite
Dance Neapolitan
1812 Overture

MADISON SCOUTS
Colas Breugnon Overture
Strawberry Soup
Selections from "Cats" including "Memory"

SUNCOAST SOUND
Time Out
Spanish Gypsy
Casino
Aquarius
Greatest Love of All

SPIRIT OF ATLANTA
Brothers of Beat
Blues in the Night
We Are the Reason

FREELANCERS
Breaking Up is Hard to Do
Lover Come Back to Me
Introduction & 4 4 For Four
Even Now

CAVALIERS
Jade
Celebration Suite
Rendezvous
Pines of Rome

27th LANCERS
The Orb and the Scepter
Selections from "Camelot"
Sea Song - The Running Set
Danny Boy

BRIDGEMEN
Suite Duke
Waiting for Godot
Black Market Juggler
I Got it Bad and That Ain't Good/Clam Blues

SKY RYDERS
Home on the Range
Medley: Que Sabe Tu
La Virgen de la Macarena
Medley: Here's That Rainy Day
Over the Rainbow

CROSSMEN
Overture to "Ruslan and Ludmilla"
Concerto del Rodrigo
Russian Christmas Music

ALLIANCE
From Mighty Oaks
Samurai Lady
Velvet
Medley What a Feeling
Lush, Lush, Lush

TROOPERS
Ghost Riders
Battle Hymn of the Republic
Pops Hoedown
It Was A Very Good Year Medley
Through the Years
Here the West was Won

KNIGHTS
Overture to "Ruslan and Ludmilla"
Dinner Music for the Gods
Whiplash
It Was Almost Like a Song
The Joust

VELVET KNIGHTS
Heroes for Hollywood
Special Samba
Shanger La
Centurian Starfire
Beautiful Lush

VALLEY FEVER
American Overture
"Battle on Ice" and other selections from "Alexander Nevsky, Cantata"
Great Day
Morning Glow

LES ECLIPSES
Don't Get Around Much Anymore
Cuban Fire Suite
Flamingo
When I First Saw You

AVANT GARDE
Captain from Castille
Caravan
Imaginary Image
Silence and I
Mr. Funny Valentine

CORPS	FINAL SCORE	SEMI FINAL SCORE
1 Garfield Cadets	94 40	91 15
2 Blue Devils	93 80	91 15
3 Santa Clara Vanguard	92 75	91 90
4 Phantom Regiment	91 45	88 45
5 Madison Scouts	86 45	83 90
6 Suncoast Sound	86 05	84 80
7 Spirit of Atlanta	83 60	83 45
8 Freelancers	81 65	81 95
9 Cavaliers	80 55	80 50
10 27th Lancers	79 65	80 50
11 Bridgemen	77 70	78 55
12 Sky Ryders	77 5	78 70
13 Crossmen		78 00
14 Alliance		77 10
15 Troopers		76 85
16 Knights		73 95
17 Velvet Knights		71 45
18 Valley Fever		69 55
19 Les Eclipses		67 25
20 Avant Garde		64 85
21 Boston		63 75
22 Colts		60 60
23 Dutch Boy		54 80
24 Glassmen		58 25
25 Pride of Cincinnati		56 65

RECORDED BY
Larry Rock
Jim Unrath

LINER NOTES
Chris Allen

JACKET DESIGN
Connie Asher

Drum Corps International
P.O. Box 4173
Lombard, Illinois 60148
(312) 495 9866

© 1983 Drum Corps International A limited edition production

ST-11004

DORSEY BURNETTE
HERE & NOW



In the Spring (The Roses Always Turn Red)
I Just Couldn't Let Her Walk Away
Daddy Don't You Walk So Fast
Together Again
Cry Mama
Lonely to Be Alone
I Love You Because
I Never Picked Cotton
The Same Old You, The Same Old Me
Healin' Sevin' Sanctifyin' Love

Capitol

ST-11094

SW 71094

Side One

I Just Couldn't Let Her Walk Away
(C. Bell-A. Harkins • Glenwood Music Corporation/Central Songs/ ASCAP/BMI)
2:28

Daddy Don't You Walk So Fast
(P. Callender-C. Stephens • Jewel Music Publishing Co., Inc./ASCAP)
2:33

Together Again
(Buck Owens • Central Songs/BMI)
1:59

In The Spring (The Roses Always Turn Red)
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
3:05

Cry Mama
(Dorsey Burnette • Beechwood Music Corporation/Racle Music/BMI)
2:36

Side Two

Lonely To Be Alone
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
2:48

I Love You Because
(Leon Payne • Fred Rose Music, Inc./BMI)
3:09

I Never Picked Cotton
(C. Williams-B. George • Central Songs/BMI)
2:29

The Same Old You, The Same Old Me
(Dorsey Burnette • Brother Karl's Music, Inc./BMI)
3:02

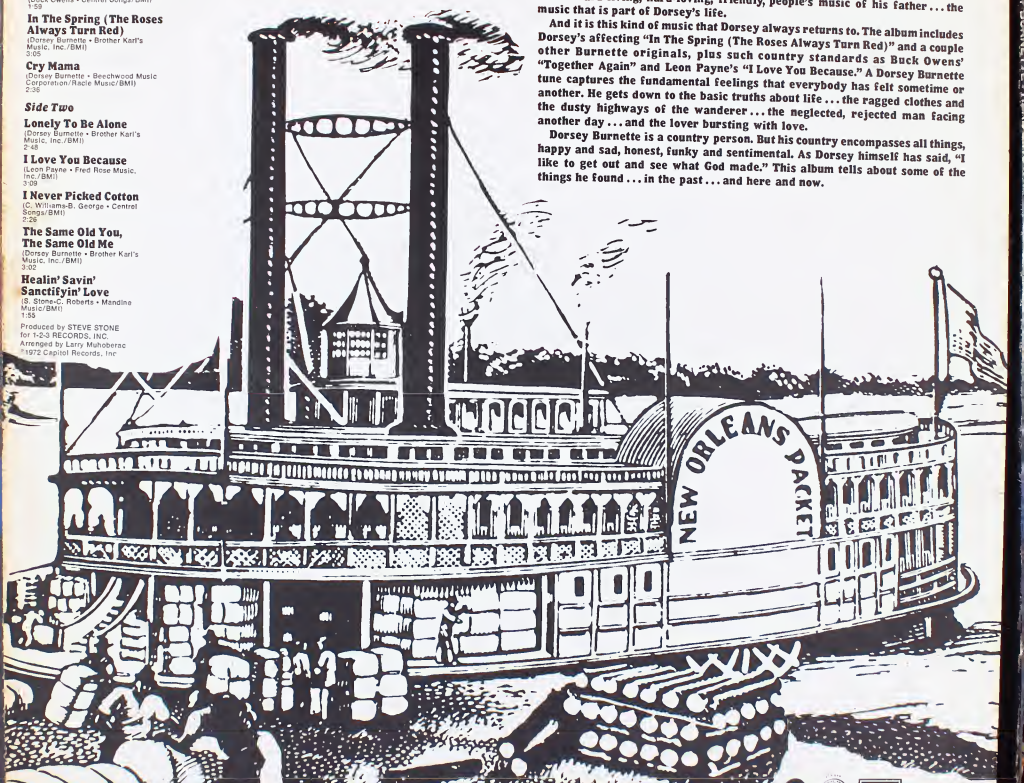
Healin' Savin' Sanctifyin' Love
(S. Stone-C. Roberts • Mandina Music/BMI)
1:55

Produced by STEVE STONE
for I-2-3 RECORDS, INC.
Arranged by Larry Muhoberac
©1972 Capitol Records, Inc

Dorsey Burnette is a country person. He was born in Memphis and spent his childhood down by the Mississippi delta. For a time, Dorsey worked on the great riverboats that floated up-and-down that dirty old river. Then, there was the time he became a professional boxer. He even became a rock 'n roll star. But through all this, his first love was always the country music he grew up with ... the hard-living, hard-loving, friendly, people's music of his father ... the music that is part of Dorsey's life.

And it is this kind of music that Dorsey always returns to. The album includes Dorsey's affecting "In The Spring (The Roses Always Turn Red)" and a couple other Burnette originals, plus such country standards as Buck Owens' "Together Again" and Leon Payne's "I Love You Because." A Dorsey Burnette tune captures the fundamental feelings that everybody has felt sometime or another. He gets down to the basic truths about life ... the ragged clothes and the dusty highways of the wanderer ... the neglected, rejected man facing another day ... and the lover bursting with love.

Dorsey Burnette is a country person. But his country encompasses all things, happy and sad, honest, funky and sentimental. As Dorsey himself has said, "I like to get out and see what God made." This album tells about some of the things he found ... in the past ... and here and now.



Capitol
EMI

N 24162

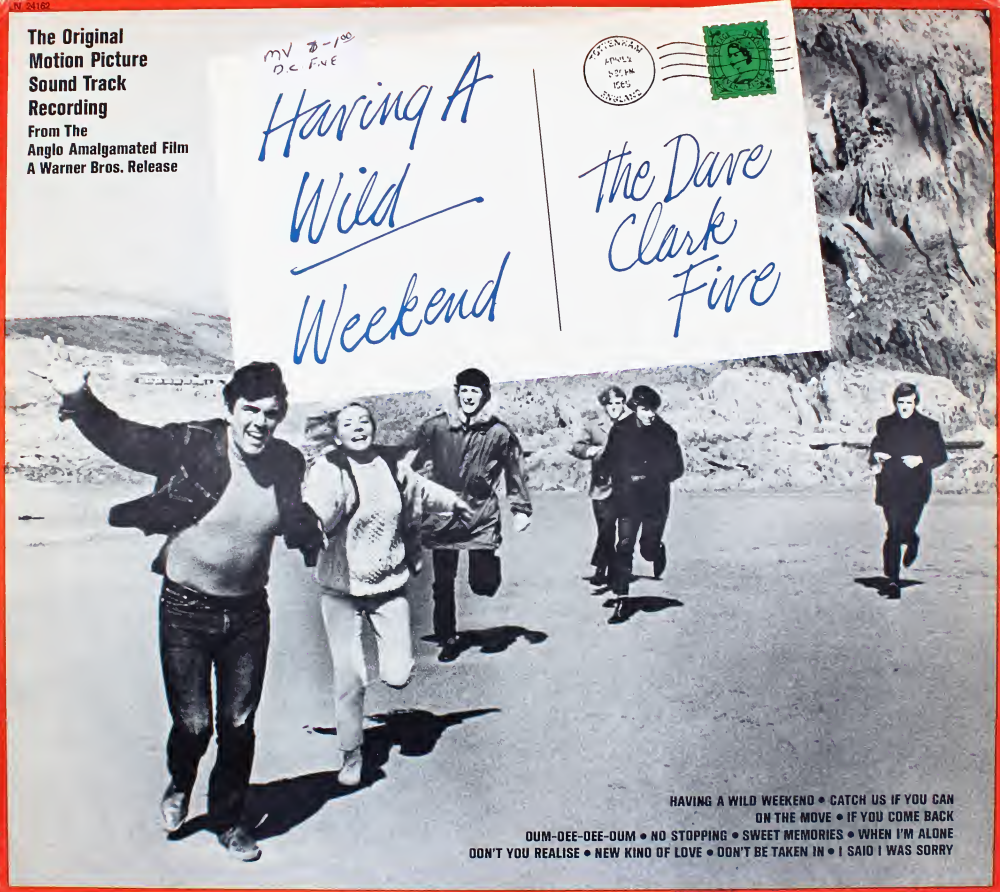
The Original Motion Picture Sound Track Recording

From The Anglo Amalgamated Film
A Warner Bros. Release

MV 3-66
D.C. Five

Having A Wild Weekend

The Dave Clark Five



HAVING A WILD WEEKEND • CATCH US IF YOU CAN
ON THE MOVE • IF YOU COME BACK
DUM-DEE-DEE-DUM • NO STOPPING • SWEET MEMORIES • WHEN I'M ALONE
DON'T YOU REALISE • NEW KIND OF LOVE • DON'T BE TAKEN IN • I SAID I WAS SORRY

EPIC

Having A Wild Weekend

the Dave Clark Five

The Original Motion Picture Sound Track Recording

From The Anglo Amalgamated Film A Warner Bros. Release

Produced by Dave Clark
Manufactured by EROS



The Dave Clark Five rocks to film fame in the group's first feature motion picture, Warner Bros.' "Having a Wild Weekend." Whooping it up, from the left: Dave, Denis Payton, Mike Smith, a masked Rick Huxley and Lenny Davidson.



The Dave Clark Five? At the Arts Ball. From left: Mike Smith as Jean Harlow; Lenny Davidson as a bathing belle; Dave Clark as Groucho Marx; Rick Huxley as Stan Laurel, and Denis Payton as Sabu.

HAVING A WILD WEEKEND
NEW KIND OF LOVE
DUM-DEE-DEE-DUM
I SAID I WAS SORRY
NO STOPPING
DON'T BE TAKEN IN

CATCH US IF YOU CAN
WHEN I'M ALONE
IF YOU COME BACK
SWEET MEMORIES
DON'T YOU REALISE
ON THE MOVE

Grab this Original Sound Track Recording from The Dave Clark Five's first feature motion picture, HAVING A WILD WEEKEND, and you'll be doing the wildest thing you've ever done! You will:

1. **Experience**—through sound-track sorcery—a wild, tongue-in-cheek, hide-and-seek adventure with five fab fellows!

2. **Dance** to the "Tottenham Sound" (so tagged because of the north London area where Dave was born)!

3. **Hear** the liveliest, world-wakingest music around!

HAVING A WILD WEEKEND, whose theme is Youth Seeking Identity, could have no better star than Dave Clark himself. A former movie extra, stunt driver and engineering draftsman before investing $280 in a self-made demonstration record that rocketed him and his buddies off on a phenomenal musical career, Dave has found his own identity as kingpin of one of the world's grooviest groups. Now, as HAVING A WILD WEEKEND testifies, he has also become a talented actor.

The tunes in this album are showstoppers, though not in the usual show-biz meaning, for the picture never skids to a stop to frame a "production number." Composed by Dave Clark and played by the Five, the songs provide the background music for the all-action, all-antics, glad-all-over film.

Catch Us If You Can (the movie's original title) reflects the picture's flavor. A carefree young stuntman (Dave Clark) encourages a beautiful model to free herself from the advertising and promotion jungle which is exploiting her in an "Eat Meat" campaign. With the other members of The Dave Clark Five, they flee to an island she has bought. Meanwhile, they romp their way through Army war games, a costumed Arts Ball, a police chase, a dude ranch and other obstacles before reaching "freedom." But when the island turns out to be a mirage, all realize you can't run away from life's responsibilities.

New Kind of Love beats beautifully, **Dum-Dee-Dee-Dum** and **No Stopping** offer pure guitar-and-drums wizardry, and the vocals of **I Said I Was Sorry**, **Don't Be Taken In**, **If You Come Back** and **Don't You Realise** really rock. Change-of-pacers are **When I'm Alone** and **Sweet Memories**, two romantic ballads.

Listening to this album, you'll be more than HAVING A WILD WEEKEND—you'll be having a wild forever!

Myles Eiten
Pop Record Editor
Ingenue Magazine

Other albums by The Dave Clark Five you will enjoy:

Weekend in London . . . LN 24139/BN 26139*
Coast to Coast . . . LN 24128/BN 26128*
American Tour, Volume I . . . LN 24117/BN 26117*
The Dave Clark Five Return! . . . LN 24104/BN 26104*
Glad All Over . . . LN 24093/BN 26093*

*Electronic Stereo

®"EPIC." MARCA REG. T.M. PRINTED IN U.S.A.

LN 24162

EPIC

STEREO

JERRY LEE LEWIS

"MONSTERS"

SUN-124

DON'T BE CRUEL
YOUR CHEATING HEART
SAVE THE LAST DANCE FOR ME
PINK PEDAL PUSHERS
GOOD GOLLY MISS MOLLY
MATCHBOX
BE BOP A LULA
JAILHOUSE ROCK
DRINKING WINE SPO-DEE-O-DEE
HONEY HUSH
SINGING THE BLUES



STEREO

"MONSTERS"
jerry lee lewis

SUN-124

SIDE ONE
- DON'T BE CRUEL
- YOUR CHEATING HEART
- SAVE THE LAST DANCE FOR ME
- PINK PEDAL PUSHERS
- GOOD GOLLY MISS MOLLY
- MATCHBOX

SIDE TWO
- BE BOP A LULA
- JAILHOUSE ROCK
- DRINKING WINE SPO-DEE-O-DEE
- MONEY HUSH
- SINGING THE BLUES



DESIGN AND PRINTING BY: SOUTHERN GRAPHIC INDUSTRIES INC., NASHVILLE, TENN., U.S.A.
THIS ALBUM IS ALSO AVAILABLE IN EIGHT TRACK TAPE SUN-T-124 AND MUSICASSETTE SUN-C-124

STEREO

27th LANCERS · BLUE ROCK · BOSTON CRUSADERS · BRIDGEMEN

fleetwood

FCLP2293
VOLUME TWO

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

DREAM 1971

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

NATIONAL DREAM CONTEST

"Imitated But Never Duplicated"

AN EVENING WITH THE CORPS

HEART FUND INVITATIONAL

fleetwood

WORLD OPEN

U.S. OPEN

V.F.W.

This album is one of a series of Fleetwood's *Corps Sounds* of the 70's.

This record is a continuing series of *Voice of the Corps* drum and bugle corps discs, recorded on the most advanced stereophonic equipment available to date. *Fleetwood* has pioneered many innovations into the field of corps recordings. These firsts have given countless hours of enjoyment to corpsmen and fan alike.

DREAM

D.C.A.

Fleetwood introduced tape cartridges and cassettes to the drums corps public in 1969. Since that time, all releases are mastered for records and tapes, offering you the most diversified library of corps music available today.

MIDWEST

FRESH AIR FANFARE

We hope that you enjoy the sounds on this record and that you will send for a free catalog of our very latest releases. Simply send us your name, address, and zipcode, and we'll mail it to you immediately.

AMERICAN LEGION

PREVIEW OF JUNIOR CHAMPIONS

DANNY THOMAS INVITATIONAL

TOURNAMENT OF DRUMS



FLEETWOOD RECORDING COMPANY, INC. • 321 REVERE STREET • REVERE, MASSACHUSETTS 02151

STEREO ST-469

Don't Keep Me Lonely Too Long
Melba Montgomery

Aching, Breaking Heart
Hungry Eyes
Say You'll Never Leave Me
Thorns in a Bed of Roses
Where Do We Go From Here
Don't Keep Me Lonely Too Long
Together Again
Walk on Me
The Closer She Gets
Sad Situation



Capitol

Side One

ACHING, BREAKING HEART 2:17
Rick Hall • Big Bopper Music Co. Tune Publishing, Inc.

HUNGRY EYES 3:16
Merle Haggard • Blue Book Music

SAY YOU'LL NEVER LEAVE ME 2:33
Melba Montgomery • Glad Music, Inc.

THORNS IN A BED OF ROSES 2:45
Earl Montgomery • Glad Music, Inc.

WHERE DO WE GO FROM HERE 2:29
Jerry Chesnut • Passkey Music

Side Two

DON'T KEEP ME LONELY TOO LONG 2:47
Melba Montgomery • Glad Music, Inc.

TOGETHER AGAIN 2:27
Buck Owens • Central Songs

WALK ON ME 2:22
Earl Montgomery-Melba Montgomery • Glad Music, Inc.

THE CLOSER SHE GETS 2:30
Kent Westberry-Merv Shiner • Jack Music, Inc.

SAD SITUATION 2:47
C. Pitts • Window Music Co., Inc.

All selections BMI.

Produced by GEORGE RICHEY

Richard 2/19/71



Some people, but not many, are born with "song sense." And because Country music is a natural kind of music, a Country singer can't be great without it — good, maybe, but not great. Because "song sense" is that magical quality that gives a Country singer soul and a Country composer the right kind of inspiration.

Melba Montgomery has it, with some to spare, and she makes good use of it both as a singer and a writer — one of the best around. What's more, she goes the way of the other great ones in the songs she chooses to sing — picking the likes of Buck Owens and his "Together Again," Merle Haggard, who wrote "Hungry Eyes," both people with that fine rare sense, and Rick Hall, the phenomenal young man from Muscle Shoals, Alabama, who has written and produced some of the greatest things on record, including "Aching, Breaking Heart" in this album.

Here she matches this material with songs of her own, her brother Earl's, and several other great Country writers, and sings them with that typical greatness that has made her a favorite with Country fans, and with other singers and musicians even before that.

But if "song sense" were stardom, Melba would have more company at the top. With Melba Montgomery, it's one of the best singing voices of this or any other day that has made the difference and tipped the balance toward success. When there are none better (add to that the magic "sense") you know you've reached the top, where Melba Montgomery is today. Listen and hear the reasons why.

Capitol

STEREO

Melba Montgomery

STEREO ST-808

Charlie Louvin & Melba Montgomery

Baby, You've Got What It Takes

WE SURE CAN LOVE EACH OTHER ✻ DON'T BELIEVE ME ✻ LET ME PUT IT ANOTHER WAY
WHEN I STOP DREAMING ✻ DID YOU EVER ✻ ONE BY ONE
NEW DREAMS AND SUNSHINE ✻ AFTER THE FIRE IS GONE
TAKE UP WHERE GOODBYE BEGAN ✻ BABY, YOU'VE GOT WHAT IT TAKES



Capitol

Charlie Louvin & Melba Montgomery



Baby, You've Got What It Takes

The music of Charlie Louvin and Melba Montgomery has got what it takes . . . got what it takes to tell us about living, loving and losing . . . got what it takes to add up to that sweet Country sound of love and devotion.

This is the second collaboration between Charlie (from Alabama) and Melba (from Tennessee). The first, of course, was the very successful "Something to Brag About" album. And there's sure a lot to brag about here, as well.

First of all, there's the smooth and tasty *Baby, You've Got What It Takes* and the sure-to-catch-on *Did You Ever*. Plus eight other favorites. Loving songs like *We Sure Can Love Each Other*. Pain-filled songs like *After the Fire Is Gone*. Losing songs like Charlie's own *When I Stop Dreaming*.

When they sing together (and, needless to say, they're each big stars on their own), Charlie and Melba paint pictures of happy love, sad love, memories, being together, and the pain of being alone and without. Their songs have a way of feeling just what we're feeling, and of cleaning up the dusty and withered air that surrounds us.

Here, then, is the new Charlie Louvin/Melba Montgomery album—full of love, fresh air, and understanding, and some of the tastiest Country music you'll hear all year.

Side One

BABY, YOU'VE GOT WHAT IT TAKES
M. Stein-C. Otis • Vogue Music, Inc./Eden Music Corp./BMI
2:38

WE SURE CAN LOVE EACH OTHER
B. Sherrill-T. Wynette • Algee Music Corp./Altam Music Corp./BMI
2:46

DON'T BELIEVE ME
J. Breese-L. Allen-J. Wooten • Copper Basin Publishers/BMI
3:18

LET ME PUT IT ANOTHER WAY
Helen Cornelius • Bannock Music Co./BMI
2:09

WHEN I STOP DREAMING
I. Louvin-C. Louvin • Acuff-Rose Publications, Inc./BMI
2:13

Side Two

DID YOU EVER
Bobby Braddock • Tree International/BMI
2:42

ONE BY ONE
J. Wright-J. Anglin-J. Anglin •
Acuff-Rose Publications, Inc./BMI
2:48

NEW DREAMS AND SUNSHINE
Curly Putman • Green Grass Music/BMI
3:06

AFTER THE FIRE IS GONE
Conway Twitty • Twitty Bird Music Publishing Company/BMI
2:36

TAKE UP WHERE GOODBYE BEGAN
R. Burt, Jr.-P. Johnson • Terri Music/ASCAP
3:15

Produced by GEORGE RICHEY
Recorded in Nashville

EMI

STEREO ST-328

The Big, Wonderful Country World of Melba Montgomery

As Far as My Forgetting's Got
Love of the Common People
Lonely Street
Foolin' Around
He Called Me Baby
Mr. Walker, It's All Over
My Arms Stay Open Late
You Let Me Win
Point of No Concern
Johnny One Time

Capitol



ST 8-0328

Capitol STEREO EMI

The Big, Wonderful Country World of Melba Montgomery

She was born in Tennessee and grew up in Alabama, but now Melba Montgomery has made a country world out of most of the rest of the world. Her strong, rhythmic voice and earthy, exciting singing style has been applauded from Nashville to Paris to London to Honolulu to North Africa, Australia and Canada.

People from almost every corner of earth love Melba's big, beautiful country world because her world is one much like their own—filled with *Common People*, many more than one *Lonely Street* and *Johnny One Time*s a-plenty. *Mr. Walker, It's All Over* earns great shouts of applause, especially from the ladies who share Melba's world. Whether they work as secretaries or office girls in Rome, Sydney or New York, they've met a Mr. Walker and know very well the secretary's hard and lonely life. Many kinds of lives, including her own, show up in the way Melba sings her songs, putting into them qualities you can't quite put your finger on, but qualities that will never let you forget her and make her one of the very best.

As one of the best, she's rounded up a good share of awards. *Cashbox* and *Billboard* magazines voted her The Most Promising Female Vocalist. She won the BMI Award for her composition of *We Must Be Out of Our Minds*, which proves once again that talented people are usually talented in more than one area.

As a song writer and entertainer, Melba's worked with George Jones and Gene Pitney, so it goes almost without saying that her taste in other people's music is faultless too. On this album alone, she has chosen songs by some of the very greatest writers going—Buck Owens, Harlan Howard and Dallas Frazier.

The big, beautiful country world of Melba Montgomery is all here, populated by the very best songs and the very greatest writers and most impressive arrangements. But best of all, there's Melba herself, ready to show you around her world.

Side One

AS FAR AS MY FORGETTING'S GOT
Sherry Bryce • Bevis Publishing Co. (2:18)

LOVE OF THE COMMON PEOPLE
John Hurley-Ronnie Wilkins • Tree Publishing Co., Inc. (3:05)

LONELY STREET
C. Belew-K. Sowder-W. S. Stevenson • Four Star Music (2:15)

FOOLIN' AROUND
Buck Owens-Harlan Howard • Central Songs, Inc. (2:01)

HE CALLED ME BABY
Harlan Howard • Central Songs, Inc. (2:58)

Side Two

MR. WALKER, IT'S ALL OVER
Gene Crysler • Burnsour Music, Inc. (2:59)

MY ARMS STAY OPEN LATE
Curly Putman-Dan Lomax • Green Grass Music (2:08)

YOU LET ME WIN
Earl Montgomery • Glad Music (2:51)

POINT OF NO CONCERN
Thomas O. Brown • Five L's Music (2:27)

JOHNNY ONE TIME
Dallas Frazier-A. L. Owens • Hill & Range Songs/Blue Crest Music, Inc. (2:59)

All selections are BMI
Produced in Nashville by KELSO HERSTON

La Belle
RECORDS

THE COUNTRYMEN



TIMARIDEO
LONESOME TRAV'LER
I TALK TO THE TREES

RED APPLE JUICE
CHARLESTON TOWN
TZENA TZENA TZENA TZENA

SINNERMAN
TIMES A GITTIN' HARD
MARBLE TOWERS

I WANT A DIAMOND
ETERNITY
VIVA EL GIGOLO

LAB4454-2

LAB 4454-2

"INTRODUCING YOUR FELLOW COUNTRYMEN"



BRUCE HOBBS



TERRY SANTO



LARRY HICKMAN



JOHN YATES

The young men whose photographs appear to the left are the owners of four great voices. When these voices are blended together, they become THE COUNTRYMEN. And the most outstanding characteristic of THE COUNTRYMEN is their versatility.

We can best describe the selections on this album by quoting John Yates in a recent radio interview in Chicago. "We believe that folk music is exactly what the name implies," said John. "It is music of the people. A song doesn't have to be a hundred years old to be a folk song by our definition. It just has to be a song which goes directly to the listener's heart. And, of course, it has to be a song we all enjoy singing.

THE COUNTRYMEN have sung these songs of the people to some of the most sophisticated audiences in the best supper clubs. From Las Vegas (The Dunes Hotel) to New York City (The Roosevelt Grill), with points in between and north and south, they have displayed their versatility with new and exciting arrangements of great old tunes in the folk idiom, and mixed them with original material which bears their umistakeable trademark.

They have made fellow-countrymen out of the sophisticates with perennial folk favorites like Lonesome Traveler, Sinnerman, Tzena Tzena Tzena Tzena; the driving rhythms of Timarideo; and, of course, the knee-slapping, blue-grass sound (complete with Bruce Hobbs's great banjo plucking) of Red Apple Juice. At the same time they have given their versatility free rein with their gentle treatment of Lerner & Lowe's lovely evergreen "I Talk To The Trees"; the use of orchestral background to the beautifully philosophical "Eternity" and "Times A Gittin Hard"; and the slightly bawdy satire of "Viva El Gigolo" which Terry Santo does so much to enhance.

Add to this the classic, tongue in cheek, blues pattern of "I Want A Diamond" and we have a perfect cross-section of the brand of folk music and versatile talent which identifies THE COUNTRYMEN to their audiences.

Since THE COUNTRYMEN started their careers entertaining their fellow-students at Whittier College, California, they have been constantly on the go. Inevitably, after a year and a half of travel, they miss their homes and their families. When they arrived in New York City after a strenuous cross-country trip, which included stops in Seattle, Denver and Columbus, Larry Hickman put his feelings into a song. It was named - appropriately - "Marble Towers" and was performed for the first time when they opened at The Roosevelt Grill. It was an immediate hit and has stayed in the act ever since. Probably because it so perfectly fulfils THE COUNTRYMEN'S definition of folk music:

It is "music of the people. And it goes directly to the listener's heart".

SIDE I

TIMARIDEO

LONESOME TRAV'LER

I TALK TO THE TREES

RED APPLE JUICE

CHARLESTON TOWN

TZENA TZENA TZENA TZENA

SIDE II

SINNERMAN

TIMES A GITTIN' HARD

MARBLE TOWERS

I WANT A DIAMOND

ETERNITY

VIVA EL GIGOLO

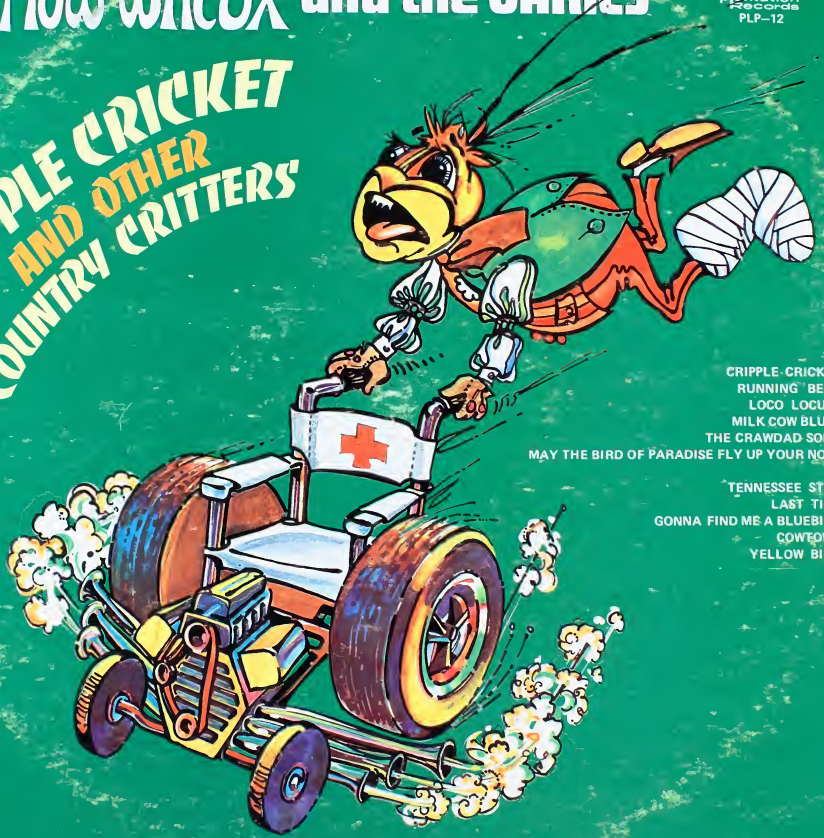
Printed and fabricated by Globe Albums, New York, N. Y.

Harlow Wilcox and the "OAKIES"

STEREO

Plantation Records
PLP–12

CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS



CRIPPLE CRICKET
RUNNING BEAR
LOCO LOCUST
MILK COW BLUES
THE CRAWDAD SONG
MAY THE BIRD OF PARADISE FLY UP YOUR NOSE

TENNESSEE STUD
LAST TIME
GONNA FIND ME A BLUEBIRD
COWTOWN
YELLOW BIRD

STEREO

plantation records

PLP–12

Harlow Wilcox

and the "OAKIES"



CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS



SIDE ONE

CRIPPLE CRICKET (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 1:35 ... RUNNING BEAR (J. P. Richardson) Big Bopper Music Co. (BMI) ... 2:32 ... LOCO LOCUST (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:14 ... MILK COW BLUES (K. Arnold) Leeds Music Corp. (ASCAP) ... 2:25 ... THE CRAWDAD SONG (Arr: H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:30 ... MAY THE BIRD OF PARADISE FLY UP YOUR NOSE (N. Merritt) Central Songs, Inc. (BMI) ...2:26

SIDE TWO

TENNESSEE STUD (J. Driftwood) Warden Music Co., Inc. (BMI) ... 2:21 ... LAST TIME (H. Wilcox) Shelby Singleton Music, Inc. (BMI) ... 2:37 ... GONNA FIND ME A BLUEBIRD (M. Reinwater) Acuff-Rose Publications, Inc. (BMI) ... 2:12 ... COWTOWN (J. Padgett) LeBill Music, Inc. (BMI) ... 2:19 ... YELLOW BIRD (Keith-Bergmen-Luboff) Walton Music Corp. (ASCAP)..... Frank Music Corp. (ASCAP) ... 1:59

Produced By.....BOBBY WARREN FOR SHELBY SINGLETON INTERNATIONAL PRODUCTIONS, INC.
Recorded At.....C&B STUDIOS, NORMAN, OKLAHOMA Chief Engineer.....CARL WARREN
ALBUM DESIGN AND PACKAGING BY.....SOUTHERN GRAPHIC INDUSTRIES, NASHVILLE, U. S. A.

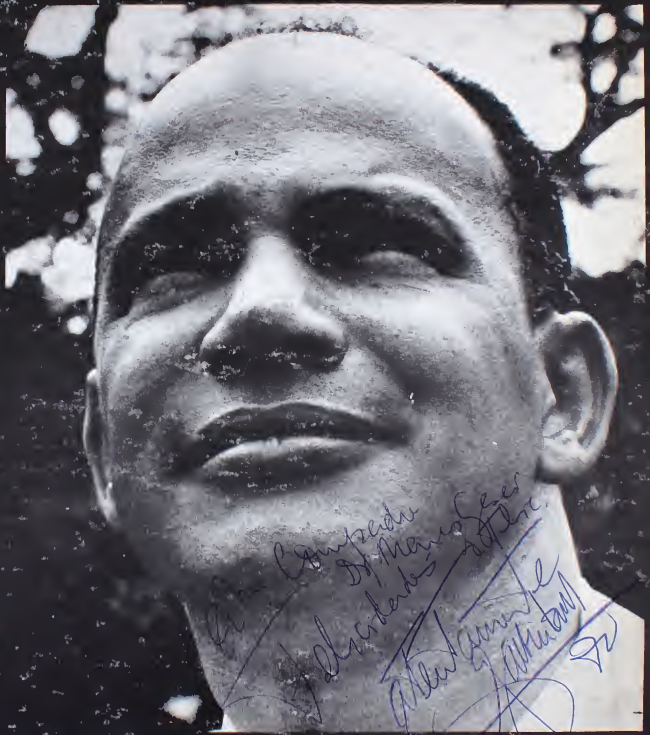
LIFETIME GUARANTEE

"This record is guaranteed against all defects including breakage, wearing out or any dissatisfaction on the part of the purchaser. If this recording should become unsatisfactory in any manner, it is guaranteed for life. You may return the record to The Shelby Singleton Corporation, 312 Jefferson Street, Nashville, Tennessee 37208 with one dollar for postage and handling and we shall replace it free of charge."

THIS ALBUM AVAILABLE IN 8 TRACK STEREO TAPE PLT–12 AND MUSICASSETTE PLC–12

POESIA NEGRA

Y HUMORISTICA



Balbino Blanco Sánchez

Y.....PRESENTACION MURAL DEL HOMBRE HONRADO
(Andrés Eloy Blanco)

POESIA NEGRA

Y HUMORISTICA

Balbino Blanco Sánchez

LADO A

Elegía a Emett Till	NICOLAS GUILLEN
La epapeya del alba	FRANCISCO SALAZAR MARTINEZ
Caridá	MARCELINO AROZARENA
Tiempa de negras	JOSE FELIX RIVERO
La plena del menéala	LUIS PALES MATOS
Manifiesta de Cam	MANUEL RODRIGUEZ CARDENAS
Sarambulé	L. A. GONZALEZ CARIAS

LADO B

La píldara y el perra	AQUILES NAZOA
El matrimania de Andrés Elay	MIGUEL OTERO SILVA
Casa Séptima	LUIS PERAZA (Pepe Pita)
El carnera lanuda y la rata paupérrima	SERGIO CHAPMAN
Pepazas	JOSE JUAN DELGADO
Presentación mural del Hambre Hanrada	ANDRES ELOY BLANCO
Undécimas para Yalanda Marena	LEOPOLDO SILVA

(Foto de la portada: Ing. PEDRO ARNAL)

LP - BBS - 011

LIBERTY RECORD DISTR. INC.
LONG PLAYING 33 1/3 R.P.M. RECORD

Greek Melodies



EVA STYL

LIBERTY LP-101

Greek Melodies . . .



Eva Styl

An appreciation by Val Arms



Beautiful, impulsive, talented, wherever Eva Styl moves, there is life and excitement, almost from the time the famed singer first visited the United States, in 1951. Within the space of a year, this girl with the fiery eyes and rare stage presence captured the heart of the Hellenes of America, leaving this country for her native land—for which she has a passionate love, as is evidenced in her selection of numbers—in order to fulfill commitments made there previously.

Born in the town of Volos, Miss Styl was taken to Athens at an early age, where she received her formal education, and a solid schooling in music. The actress-singer made her debut while still in her teens, rising to the position where she was able to hold her own on the same bill with the great Sophia Vembo, who, incidentally, was the first to call attention to her vocal gifts.

Miss Styl returned to America in 1955, where, following engagements in New York, she toured the country, making personal appearances at our greater Greek-American Communities (she sings in Greek, Spanish, Italian and in English). Liberty Records' top recording star, is of course, Miss Styl. GREEK MELODIES is her first long play.

ΛΙΓΗ ΙΣΤΟΡΙΑ ΤΗΣ ΜΟΥΣΙΚΗΣ

Σὲ ἀνασκαφὲς ποῦ ἔγιναν μέχρι σήμερα ἀνεκαλύφθησαν μέσα σὲ ἀρχαίους τάφους μικρὰ τύμπανα, φλογέρες, αὐλοὶ καὶ ἄλλα ὄργανα ποῦ μᾶς δείχνουν ὅτι οἱ ἀρχαῖοι λαοὶ εἶχαν καὶ αὐτοὶ τὴ μουσική τους. Οἱ ἀρχαῖοι Ἕλληνες θεωροῦσαν τὴ μουσικὴ ἀπαραίτητη γιὰ τὴν παιδεία καὶ τὴ μόρφωσι τοῦ ἀνθρώπου.

Ὁ Πυθαγόρας, ὁ Πλάτων, ὁ Ἀριστοτέλης, ἔλεγαν πὼς ἡ μουσικὴ ἐξαγνίζει καὶ πραΰνει τὴν ψυχὴν καὶ ἀκόμη θεραπεύει καὶ τὰς ἀσθένειας. Στὸν Ἑρμῆ οἱ ἀρχαῖοι ἀπέδιδαν τὴν ἐφεύρεση τῆς λύρας, στὸ Διόνυσο τὸν αὐλὸ καὶ στὸν Πάνα τὴν σύριγγα, μιὰ φλογέρα μὲ ἑπτὰ καλάμια. Πατρίδα τῆς μουσικῆς λένε πὼς ἦταν ἡ Ἀρκαδία, ὅπου οἱ ποιμένες ἔπαιζαν τὸν αὐλὸ καὶ ὁ Ἀπόλλων δίδαξε τοὺς κατοίκους νὰ παίζουν τὴ λύρα.

Τὰ πρῶτα ὄργανα ἦταν ἡ φωνὴ καὶ τὰ χέρια τοῦ ἀνθρώπου ποῦ τὰ χτυποῦσαν κι' ἔβγαζαν ρυθμὸ στὰ τραγούδια. Ὕστερα προσετέθησαν τὰ πνευστὰ καὶ κατόπιν τὰ ἔγχορδα ὄργανα.

Οἱ Ρωμαῖοι κληρονόμησαν ἀπὸ τοὺς Ἕλληνας τὴν ἀγάπη γιὰ τὴ μουσικὴ καὶ στὰ συμπόσιά τους καλοῦσαν πάντοτε Ἕλληνίδες γιὰ νὰ τοὺς τραγουδοῦν.

Ὁ Πυθαγόρας πρῶτος κατὰ τὸν δον αἰῶνα ἐπινόησε τὰς κλίμακας καὶ ἕνα σύστημα μὲ νότες γιὰ νὰ ἐξεχωρίζῃ τοὺς ἤχους. Εἶναι τὸ ἴδιο σύστημα ποῦ χρησιμοποιοῦμε καὶ σήμερα μὲ τὴν ὀκτάβα ποῦ ἀποτελεῖται ἀπὸ ὀκτὼ νότες.

Κ. Σ.

ΠΕΡΙΕΧΟΜΕΝΑ

(Πλευρὰ Πρώτη)

Ἐκτελέσεις ΕΥΑΣ ΣΤΥΛ

1ον—**ΣΑΝ ΠΕΡΝΩ ΞΑΝΑΠΕΡΝΩ**
Καλαματιανὸ (Ν. Γούναρη), Ὀρχ. Ἰακωβίδη.

2ον—**ΤΡΙΖΕΙ-ΤΡΙΖΕΙ Ο ΑΡΓΑΛΙΟΣ**
Τσάμικο (Ν. Γούναρη), Τρίο Μπριλάντε, Ὀρχ. Ἰακωβίδη.

3ον—**ΙΣΤΟΡΙΑ ΤΗΣ ΚΡΟΥΣΤΑΛΛΟΣ**
(Μ. Τραϊφόρου). "Ἕνα μπουκέτο ἀπὸ ἐκλεκτὰ τραγούδια τοῦ βουνοῦ καὶ τοῦ κάμπου τῆς Ἑλλάδος εἰς ἕνα ἀριστοτεχνικὸ οὐμπλεγμα γόρω σὲ μιὰ πανέμορφη ἱστορίαν μιᾶς πανεύμορφης βλαχοπούλας. Συνοδεία Ὀρχήστρας Ζ. Ἰακωβίδη.

4ον—**ΣΗΚΩ ΝΑ ΧΟΡΕΨΗΣ ΛΙΓΟ**
Συρτὸς (Γ. Κλουβάτου), μὲ Χορῳδίαν καὶ Λαϊκὴν Ὀρχήστραν.

5ον—**ΦΟΥΣΤΑ ΚΛΑΡΩΤΗ**
(Σακελλαρίου-Χατζηδάκη), Συνοδεία Ὀρχήστρας Ζ. Ἰακωβίδη.

(Πλευρὰ Δευτέρα)

6ον—**ΓΛΥΚΕΙΑ ΠΑΤΡΙΔΑ**
Χαμπανέρα (Ν. Γούναρη). Συνοδεία Ὀρχήστρας Ζ. Ἰακωβίδη.

7ον—**ΚΙ' ΑΝ ΖΟΥΜΕ ΧΩΡΙΑ**
Ζεϊμπέκικο ('Ιωάννου Βέλλα). Συνοδεία Λαϊκῆς Ὀρχήστρας.

8ον—**ΜΗ ΜΕ ΘΥΜΑΣΑΙ**
Βάλς (Βέλλα-Κοφινιώτη). Μὲ Χορῳδίαν, συνοδεία Ὀρχήτρας Γ. Βιτάλη.

9ον—**ΣΙΓΑ ΤΙΣ ΜΑΧΑΙΡΙΕΣ**
Χασάπικο ('Ιωάννου Βέλλα). συνοδεία Λαϊκῆς Ὀρχήστρας.

10ον—**ΖΗΤΩ ΜΙΑ ΑΓΑΠΗ**
Ταγκὸ (Μ. Σουγιούλ). Συνοδεία Ὀρχ. Μιοέλ.

11ον—**ΑΡΧΙΣΑΝ ΤΑ ΟΡΓΑΝΑ**
Ζεϊμπέκικο (Μ. Σουγιούλ). Δυφδία, συνοδεία Ὀρχήστρας Ζ. Ἰακωβίδη.

OTHER LIBERTY LONG PLAYS

GREEK MELODIES LP-102
Featuring NICK GOUNARIS

Side 1
1ον—ΤΩΡΑ ΠΟΥ ΣΕ ΓΝΩΡΙΣΑ
2ον—ΑΓΑΠΗ ΜΟΥ ΟΜΟΡΦΗ
3ον—ΕΛΑ ΑΓΑΠΗ ΜΟΥ, Ζεϊμπέκικο
4ον—ΠΟΥ ΝΑΣΑΙ ΤΩΡΑ
5ον—ΞΕΝΥΧΤΗΔΕΣ, Βάλς
6ον—ΜΟΝΟ ΜΕ ΣΕΝΑ, Βάλς

Side 2
7ον—ΑΣΤΑ ΤΑ ΜΑΛΑΚΙΑ ΣΟΥ, Βάλς
8ον—ΣΥΝΘΕΣΙΑΣΕ Ο ΠΑΡΝΑΣΣΟΣ, Τσάμικο
9ον—ΣΤΟ ΜΠΑΛΚΟΝΑΚΙ, Καλαματιανὸς
10ον—ΔΕΝ ΕΙΜΑΙ ΕΓΩ Ο ΓΕΩΡΓΟΣ ΣΟΥ
11ον—ΠΕΡΑ ΣΤΟΥΣ ΠΕΡΑ ΚΑΜΠΟΥΣ, Συρτὸς
12ον—ΜΑΥΡΟΜΑΤΑ ΜΟΥ-ΜΑΥΡΟΜΑΤΑ ΜΟΥ, Καλαμ.

●

GREECE'S DANCES LP-103
Featuring Various Artists and Orchestras

Side 1
1ον—ΤΟ ΠΟΥΛΟΒΕΡΑΚΙ, Καλαματιανὸ
2ον—ΝΑ ΖΗΣΟΥΝ ΤΑ ΦΤΩΧΟΠΑΙΔΑ, Καλαματιανὸ
3ον—ΠΑΡΕ ΜΕ ΚΑΙ ΜΕΝΑ ΜΠΑΡΜΠΑ, Τσάμικο
4ον—ΓΑΡΥΦΑΛΛΟ ΣΤ' ΑΥΤΙ
5ον—ΕΧΩ ΚΟΥΜΠΑΡΟ ΛΕΒΕΝΤΙΑ, Καλαματιανὸ
6ον—ΟΠΟΥ ΓΙΩΡΓΟΣ ΚΑΙ ΜΑΛΑΜΑ, Ζεϊμπέκικο

Side 2
7ον—ΠΟΥΛΙΑ ΜΟΥ ΔΙΑΒΑΤΑΡΙΚΑ, Τσάμικο
8ον—ΩΡΑ ΚΑΛΗ ΚΑΡΑΒΙ ΜΟΥ, Συρτὸς
9ον—ΝΗΣΙΩΤΙΚΟΣ ΜΠΑΛΛΟΣ
10ον—ΑΛΛΟΣ Σ' ΑΓΑΠΗΣΕ ΚΙ' ΑΛΛΟΣ ΣΕ ΠΑΙΡΝΕΙ
11ον—ΕΡΧΕΤΑΙ-ΕΡΧΕΤΑΙ, Συρτὸς
12ον—ΣΚΑΛΙ-ΣΚΑΛΙ, Καλαματιανὸς

FOLK SONGS OF OLD RUSSIA

----- a program of Russian-Ukrainian songs



St. John's Russian Orthodox Choir of Spring Valley, N. Y.

director, Lawrence Havrilliak

The St. John's Russian Orthodox Choir of Spring Valley New York

conducted by Lawrence Havriliak

The St. John's Russian Orthodox Choir is made up of 25 voices composed principally of Americans of Russian ancestry and molded together into a group whose technique is animated by this unity of spirit.

The history of the choir dates back more than twenty-five years, but it has been during the last two years that enthusiastic acclaim and international prominence has come to the group. "EXCELLENT CHOIR" has been the appraisal of such eminent critics as Richard Bertrandias, Director of Programming, "Radio Liberty," a record review by Edward Tatnall Canby of **Audio Magazine**; and Irving Kolodin of the **Saturday Review**.

About the Composers

Dimitri Bortniansky (1751-1825)

Russian composer born in the Ukraine and trained in St. Petersburg under Galuppi and later in Venice. After his travels in Italy he returned to Russia where he became the director of the Imperial Chapel Choir in 1779.

Alexander Illyinsky (1859-1919)

Born in Tsarkoe-Selo and died in Moscow. Pupil of Kullak (piano) and Bargiel (composition) at the Berlin Academy. From 1885 he was professor at the Conservatory of the Philharmonic Society at Moscow. He composed incidental music for *Aedipus Rex* and *Philoctetus* by Sophocles.

M. Wedel (1750-1810)

Born in Kiev and educated in the Kiev Theological Academy. His natural tenor voice led to his becoming a voice student at the academy.

In Moscow he studied privately since Russia was without a conservatory until 1862. Nostalgia brought him back to his home town and it was here he was employed by a general as adjutant and director of his choir. Wedel lived as an ascetic devoting himself increasingly to the service of God. While visiting the Petcher Larve Monastery he met with an orphan boy and took him to live with him. The boy, Peter Turchaninov, later became a well known composer of ancient church music.

Edward Napravnik (1839-1916)

Born in-Bohemia and arrived in Russia in 1861. He was soon called to direct at the Mariyinsky Opera House where he conducted for over 50 years and became chief conductor until his death. Operas of the contemporary composers from Glinka to Tschaikowsky were performed by Napravnik. A song "Oh Countryside—My Native Land" from one of his two operas is presented in this album.

Folk Songs of Old Russia

Hopak ..... Davidowsky

The story tells of a fickle maid who cannot decide which of the two Cossacks she prefers. "If I flirt with Ivan I will lose Stephan. Oh, how can I in love be true?" (Finally she abondons both.)

A Far Away Land ..... Napravnika (arr. Havriliak)

Russia is, and always has been, a land of virgin forests.

"Oh countryside, my native land,
With thy broad steppes, thou has parted and spread beyond.
Thou has covered thyself and overgrown with dark forests, broad and spacious."

The Monotonous Bell ..... Traditional

Margaret Bennett, soprano

The song tells of a long journey on a road in open country. The monotonous ringing of the horses bell and the sad song of the coachman bring forth memories of other nights and other fields.

At the Smithy ..... Traditional (arr. Havriliak)

At the smithy the blacksmiths strike, smite and swing their sledge-hammers in sing-song fashion. This song tells of Dunya: of asking her to come for a stroll in the forest and of the new dress she will wear that Sunday.

Volga Boatman ..... Traditional (arr. Havriliak)

The Volga Boat song is the best known song of the bargeman of the Volga. The men drag the barges along the river by ropes carried over their shoulders. The song is in reality a chantey which the men sing to relieve the strain of the ropes.

Twelve Brigands ..... Traditional

Michael Fill, baritone

As truly heard from the lips of the revered monk Pitirim at the Solovetsk monastery, twelve bandits who lived in the forest had robbed and killed many people. Their chief held captive a beautiful girl whom he had carried away in one of their invasions. One day his conscience was awakened by the Lord. He then entered the monastery and there spent rest of his days. In the last refrain it is revealed that the monk Pitirim was actually the former bandit chief.

The Cabbage Patch .... Traditional (arr. Orlov-Havriliak)

Andrew Phil, baritone

One can almost feel the peasants enjoying their song as they work in the fields. Twilight is approaching, work is almost done. "Homeward ye geese — it is evening, the rains have come, and the cabbages are fluttering."

The Bending Branch ..... Traditional (arr. Havriliak)

Irene Kraner, soprano

Only grief my heart is rending,
Like a trembling leaf in fall.

Russian Choral Classics

Bortniansky: We Praise Thee, O Lord

We praise, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all Angels cry aloud; the Heavens, and all the Powers therein. To thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; heaven and earth are full of the Majesty of thy Glory. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy be upon us, as our trust is in thee. O Lord, in thee have I trusted; let me never be confounded. Amen.

Sung after the Liturgy at a service identified as "The Office of Thanksgiving at The New Year," this hymn is also known at the *Hymn of St Ambrose*, Bishop of Milan. It belongs to the Te Deum.

Soloists: Margaret Bennett, Peter Ramanchak

Illyinsky: Psalm 134 (Responsive Benediction of the Night Watch)

Behold, bless ye the Lord, all ye servants of the Lord, which by night stand in the house of the Lord. Lift up your hands in the sanctuary, and bless the Lord. The Lord that made heaven and earth, bless thee out of Zion.

Soloists: Margaret Bennett, Martha Judd, Mary Powers, Irene Kraner.

Bortniansky: Psalm 68

Let God arise, let his enemies be scattered: let them also that hate him flee before him. As smoke is driven away, so let the wicked perish at the presence of God.

Wedel: Confession (An Easter Hymn from the Lenten Service)

O Lord, Creator of Life, Open the door so I may enter and purify my soul within Thy Divine graciousness.



Lawrence Havriliak

About the Conductor

Lawrence Havriliak is among the top ranking Russian Choral masters. He became the choir master of St. John's Russian Orthodox Choir in 1957. Irving Kolodin of the Saturday Review wrote of "A Russian Christmas" (Cook 1095) "an excellent choir and a discriminating director in Havriliak." A baritone soloist, Mr. Havriliak sang with the world famous Serge Jaroff Don Cossack Chorus touring Europe with them in 1953-54.

Hear These Other Fine Cook Recordings Conducted By Lawrence Havriliak

Russian Easter (a Russian Easter midnight service)
The St. John's Russian Orthodox Choir .... **Cook 1096**

A Russian Christmas (a program of Russian-Ukrainian carols)
The St. John's Russian Orthodox Choir .... **Cook 1095**

If your dealer does not stock COOK records write direct to

COOK Laboratories, Inc. Stamford, Conn.

printed in U.S.A. **1097**

Elmer Bernstein's

FILMMUSIC COLLECTION

Album I

MAX STEINER



A SUMMER PLACE & HELEN OF TROY

Elmer Bernstein's
FILMMUSIC COLLECTION

Recording Engineer	Richard Lewzey
Production Co-ordinator	Dan Gordon
Music Research	Dan Franklin Joel Franklin
Liner Notes	Herrman von Moltke
Album Design	Peter Bernstein

MAX STEINER (1888-1971)

It is good to note the proliferation of albums of Max Steiner's film music in recent times. This is a tribute not only to Mr. Steiner as one of the great progenitors of film music but to the durability of film music itself. Max Steiner's career in film music goes back to the early 30's and resulted in credits of between 300 and 400 films as either music composer or music director. Considerable interest has been evinced in Mr. Steiner's earlier works as evidenced by the recordings already issued. I dare say that this is more evidential of the great wave of nostalgia sweeping the country at this time than an indication that Mr. Steiner's earlier works are superior to his later works. The Film Music Collection had originally considered the possibility of doing "KING KONG" but abandoned the idea when it became apparent through the publishers that these early works were being much recorded elsewhere. Thus the Film Music Collection becomes the first to release two of Mr. Steiner's later works, both written within his last decade as a composer. We find in these works a composer thoroughly at ease with his materials, enjoying his mastery. In the catalogue of his works (See Autumn 1974 Film Music Notebook) 310 titles are listed. Of these, "HELEN OF TROY" is number 280 and "A SUMMER PLACE" is number 295. Although one can quickly see that these are among the very last works, it is characteristic of Steiner that the works evidence no loss of enthusiasm or energy.

HELEN OF TROY

"HELEN OF TROY" was Warner Brother's contribution to the era of the great pre-Christian motion picture epics. This was the general period of Paramount's "THE TEN COMMANDMENTS", MGM'S "BEN HUR", 20th Century Fox's "THE ROBE". I was privileged to read a few of Mr. Steiner's notes written during the course of the composition of the music for this score and one gets the impression that Mr. Steiner was not altogether happy with the film. Anyone familiar with Mr. Steiner's great melodic gifts, his wit and humor can easily imagine that finding himself in a position where "big" would be more important than "beautiful" would be an uncomfortable place for him to be. Nevertheless as one listens to the vigor of the marches and battles, it immediately becomes apparent that he attacked his problem with uncommon energy and enthusiasm. Like all composers who face the problems of writing epic scores about times long past, Mr. Steiner found himself lumbered with inventing archaic sounding horn calls, with the problem of attempting to create an ancient and exotic music medium for the bacchanal, and with the inevitable problem of a proper love theme for a very ancient, middle Eastern lady. Yet as you listen to the marches, the battles, the bacchanal, the love sequences, you find all of this revealed in Mr. Steiner's special and gracious music personality. It does not have that self-conscious pomposity sometimes evidenced in scores of this kind but comes to us as a marvelous and gracious fairytale told by one who did not know how to tell a creative lie.

A SUMMER PLACE

In some ways this is one of Mr. Steiner's most astonishing scores and tells us most of what we have to know of his genius as a film composer. In 1959 at the age of 71 his musical instincts were so acute that the adolescent love theme became a hit exactly as he envisioned it (and I have seen the sketches) in a Rock and Roll era far removed from his Strauss waltz Vienna upbringing. It is the dramatists instinct for that which identifies a character or situation and makes it real to an audience which is one of the salient characteristics of a good film composer.

"A SUMMER PLACE" is a story about young love and mature love. It is interesting to note that while the film by today's morality might seem terribly dated, Steiner somehow managed to avoid that trap and his music for this film sounds as lovely today as it did then. There are two main themes in the film. The first is heard at the outset in the Main Title and represents the mature love. It is pleasant and settled, a comfortable theme which at least in my opinion has within it more beauty than the one which became so popular. The young love theme is much more tenuous. It has an almost sing-song quality and clearly lacks the sophistication of the first theme. In view of the times, Mr. Steiner in the accompaniment to the young love theme employed persistent triplets in the piano part which immediately conjures up the kind of thing to which young people were reacting at that time. The music throughout is poised and secure with nothing "pushed". At no point in the score did Mr. Steiner employ the use of trumpets and trombones and rarely more than two horns. This is a serene work. A very suitable envoi for a composer who even at the time that he wrote "A SUMMER PLACE" had already written more beautiful love themes than any other film composer.

RED, WHITE AND THE BLUES!



DESIGN/HUNT PORTNOY

MVM 130

RED, WHITE AND THE BLUES

BUCKY CRAWFORD

mvm
MOUNT VERNON MUSIC
130

SIDE 1
RED, WHITE AND THE BLUES
LI'L OLE JUG
BLUES #1
RED ROMP
LAZY BLUES

SIDE 2
WHITE MIST
COME ON SEVEN
BLUES #2
BLUES #3
BOP INN

In every church in the deep south there is a preacher, a deacon, a chorus of enthusiastic singers, and an organist. While the principals mentioned above are in order of importance, without the last mentioned person, none of them could perform their duties effectively at all. The church organist is the staff of musical life in any house of worship as it is he who creates the air of joyous thanksgiving or solemn air of devotion and transquility as the occasion demands.

Such an artist is "Bucky" Crawford. "Bucky's" background of church music and vocal direction in his early years as a professional musician, prepared and paved the way for his later exploration into the field of dance music and jazz.

As any musician will attest, the organ is probably the most difficult instrument to swing; since it is a "slow moving" instrument and to achieve a jazz feeling, one must know the limitations of an organ and be able to work with them. Crawford has, as before him, Bill Davis and the late jazz great, "Fats" Waler, been successful in achieving this.

THE PERFORMANCE IN THIS RECORDING HAS BEEN MASTERED IN CONJUNCTION WITH THE VERY FINEST SOUND EQUIPMENT IN EXISTENCE. USE OF THESE PROCESSES WILL ENABLE YOU TO RECREATE IN YOUR HOME, THE NEAREST THING TO A LIVE PERFORMANCE. BE SURE TO USE ONLY STEREO EQUIPMENT FOR STEREO PLAYBACK. MONOPHONIC RECORDS WILL ACHEIVE A GREATER DIMENSION WHEN PLAYED BACK ON STEREO SETS. TO AVOID THE POSSIBILITY OF WARPING YOUR VALUABLE RECORD COLLECTION, STAND THEM ON END WHEN STORING AND NEVER LAY FLAT.

MOUNT VERNON MUSIC, MOUNT VERNON, N. Y.


FILM
THEMES
BY
ALFRED
NEWMAN

Capricorn Records
CP-1286

Film Themes by Alfred Newman

Side One:

1. A ROYAL SCANDAL (1945)
2. A MAN CALLED PETER (1955)
3. THE PRESIDENT'S LADY (1953)
4. A LETTER TO THREE WIVES (1949)
5. COME TO THE STABLE (1949)
6. LIFE BEGINS AT 8:30 (1942)
7. TRADE WINDS (1938)
8. THE MARK OF ZORRO (1940)

Side Two:

1. THE CAPTAIN FROM CASTILE (1947)
2. WUTHERING HEIGHTS (1939)
3. THE RAZOR'S EDGE (1946)
4. ALL ABOUT EVE (1950)
5. HOW GREEN WAS MY VALLEY (1941)
6. DAVID AND BATHSHEBA (1951)
7. THE BLUEBIRD (1940)
8. 12 O'CLOCK HIGH (1949)



Played by the Brighton Symphony Orchestra

Recorded at Anvil Studio, Denham, England Engineer: Eric Tomlinson

Capricorn Records, Licensed Exclusively in the United Kingdom by President Records Ltd.

The PRESS CLUB



It's no game

Side One

I'm watching you
Here and now

Side Two

Obstacle to love
It's no game



Warning: Unauthorized reproduction of this recording is prohibited by federal law and subject to criminal prosecution.

Engineered by: Michael Garrison
Produced by: Michael Garrison and The Press Club
Sleeve Design: Edward Kanler

digitek

All songs published by Digitek Publishing BMI
℗ 1985 The Press Club

MADE IN USA


GIA
Sebastian Temple
And The Waters Keep On Running
Through My Mind
Songs for the New Liturgy

Sebastian Temple



And The Waters Keep On Running Through My Mind

Songs for the New Liturgy

Here is the new album of Sebastian Temple which you have been waiting for, a stunning follow-up of SING! PEOPLE OF GOD, SING! Here are new songs for liturgical and other celebrations, songs with a new rhythm, new life and fascinating arrangements, songs that speak intimately to God and publicly call on Him to manifest Himself among us.

These songs are of the "living waters" that well up in all men and their intention is to take the listener or singer directly on the wings of faith into the Presence.

In some of the songs Temple is backed by a chorus, in others there is beautiful instrumentation of flute, guitar and strings. The arrangements are irresistible, done by Jimmy Owens.

SIDE ONE

1. And The Waters Keep On Running Through My Mind (3:24)
2. Lamp Unto My Feet (2:15)
3. Go In Peace And Love (2:17)
4. Walls (1:48)
5. Yes, Lord (2:34)
6. The Last Day (1:45)

SIDE TWO

1. Holy, Holy, Holy Lord (1:50)
2. In This Bread (2:26)
3. Here At The Table Of The Lord (2:29)
4. The Word (1:28)
5. Welcome Lord (2:47)
6. Make Me Your Own (2:53)

PRODUCER: *Ed Harris*
ARRANGER: *Jimmy Owens*
JACKET DESIGN: *Rob Polomski*
PHOTO CREDIT: *Lourdes High School Yearbook, Chicago*
PUBLIC PERFORMANCE CLEARANCE: *B.M.I.*

OTHER ALBUMS BY SEBASTIAN TEMPLE:
The Universe Is Singing (G.I.A. Records)
God Is a Fire of Love (G.I.A. Records)
Sing! People of God, Sing! (St. Francis Productions)
Happy the Man (St. Francis Productions)
Good Good (St. Francis Productions)
Genesis, Too (St. Francis Productions)
Moses in Story and Folk Song (Larrabee Records)
Africa Belongs to the Lion (Capitol Records)

G.I.A. RECORDS, 2115 W. 63rd St., Chicago, Ill. 60636

STEREO 22 16 0060

A

22 16 0059

CROSSROADS

Classical

j.a.benda: five symphonies

conducted by

libor hlaváček



STEREO
22 16 0060

THIS RECORD IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

CROSSROADS
Classical

j.a.benda: five symphonies

conducted by

líbor hlaváček

SIDE I	All P.D.
SYMPHONY IN F MAJOR	7:54
I—Allegro • II—Andante • III—Allegro	
SYMPHONY IN G MAJOR	8:27
I—Allegro • II—Andante • III—Allegro	
SYMPHONY IN C MAJOR	7:07
I—Allegro • II—Andante sempre piano • III—Allegro	

SIDE II	All P.D.
SYMPHONY IN E-FLAT	12:25
I—Allegro • II—Andante • III—Allegro	
Solo violin: Líbor Hlaváček	
SYMPHONY IN G MAJOR	8:26
I—Allegro; Adagio; Allegro; Adagio • II—Andante molto	
III—Tempo di minuetto	

The Late Baroque gave origin to a revolutionary new musical generation, which, as the eighteenth century opened, was able to face a hard fact-music without words. If it was to survive, would have to take on a wholly different character from the logic of vocal polyphony. But the new composers were aware that instruments had greater potential than merely substituting for the human voice or for pushing contrapuntal parts along, and they looked to opera overtures, orchestral dance suites, and the like for the sounds with which to toy. Eventually, they found that the best construction was to start a piece with an animated opening movement, ease the pace with a lyrical slower section, and wind up with a rousing finale. It was a psychologically good and simple pattern, and it held the discoveries that would revolutionize musical Europe.

If we outline the well-based term "classical" to the period from, roughly, 1760 to 1820, we are taught to think of elegant, courtly music—certainly not the bombasts of later composers. Although these mannerisms were partly the dress of the culture and seemed superficial at times, such mannerisms were essential for form. Without the order of tonality, composers could not make wordless music comprehensible to an ear unused to such understanding.

New ideas arose in every hamlet in which there lived a serious musician—particularly in Germany and Italy, where everything was happening. Of the music from Czechoslovakia—and Bohemia in general—we have learned little beyond the contributions of Stamitz, and the name of Jiří Benda is virtually unknown. We are well acquainted, however, with eighteenth-century Bohemian government of the Hapsburgs, who religiously and socially severely oppressed their people. An edict of Catholicism was forced upon the citizens, and the Court no longer sat at Prague. The aristocracy, which was the sole maintenance of an orchestra and an opera theatre, had moved its families, its baggage, and its culture to Vienna. Thus, the best Czech musicians, obliged to leave the country in order to make a living, scattered to the rich European courts and intermingled their original ideas with those of other Europeans. While to the benefit of the rest of Europe and to musical history, that migration left Bohemia's musical life impoverished.

Jiří Benda came into the Baroque world in 1722. His family was eminent among Czech musicians, musical talent having passed down by both mother and father through the generations of Bendas since the early seventeenth century.

Jiří's family also left Czechoslovakia, pressured by their non-Catholic principles, when Františ̌ek, the eldest son, arranged it. Františ̌ek had traveled throughout Europe as a violinist and then became Kapellmeister to Crown Prince Frederic of Prussia. At the behest of Frederic, the new Kapellmeister's entire family was transferred to Berlin.

Jiří, eighteen years old when he arrived in Berlin, revelled in the interest in rational thinking he found there, so fresh against the atmosphere of suspicion that surrounded the Counter-Reformation in Bohemia. Being an experienced musician already, he acquired the post of violinist with the Opera and was able to closely study the scores. He found the operas of Hasse and K. H. Graun particularly interesting; French comedies as well as German dramatic productions were in the repertoire. Also new to him were the ballets and Italian intermezzi, which intrigued him enough to try his own hand at composition.

For ten years, he played violin at the Opera while poring over score after score, learning and writing. Then, in 1750, positioned as Kapellmeister to Frederic III, the Thuringian Duke, he settled into new surroundings in the Gotha court, equally as vibrant as the one in Berlin. Here, too, were the effects of French rationale and French culture, the height of fashion. Benda read French books and was absorbed in the philosophies of Rousseau and Voltaire. Having matured as a composer, he felt the need for contact with other musical pursuits and became restless with a desire to travel. So, with the Duke's permission, he went to Italy for a year (1765–66).

The Baroque in Italy was a cardinal point in Benda's career. His compositional emphasis now turned to dramatic pieces; in these, he found his establishment. When he had left Berlin, Benda had lost all touch with professional theatre, for there was no court opera in Gotha. But, soon after his return from Italy, a company of actors arrived in Gotha, and the Duke founded a permanent theatre for his court. Besides the dramatic plays he was able to see, Benda was exposed for the first time to the Singspiel works of Hiller and Schweitzer, the latter having written the music to Rousseau's *Pygmalion*.

Benda's writing activity reached a peak during the years 1774-1778 with productions of his dramatic works that were enormously popular. But now he became dissatisfied as a violinist and an employee. He left Gotha and spent several vain years searching for a living as a free-lance musician. Disillusioned by failure, he went back to Gotha, and from 1787 until he died, in 1795, he devoted himself entirely to books and philosophy, abandoning composition.

One of Benda's duties as Kapellmeister at Gotha was to provide instrumental occasional music as it was frequently demanded by the chapel and the castle's general musical life. These pieces have within them the elements of drama which particularly mark his vocal works. In the many sonatas and sonatinas for harpsichord (favored by him over the piano because of its more colorful and brittle sound), there are definite classical traits to Benda's style: an excited, arching melodic line in the slow movements; unusual harmonies; modulations and sudden changes of dynamics and tempo. Yet, in the harpsichord concertos with orchestra, the frequent use of imitation in the bass remained a vestige of the Baroque. This conflict of epochs, however, does not appear in Benda's many symphonies, the greater part of which were written during the years 1750-1765, for the Gotha orchestra. The scoring reflects that orchestra's make-up: basic alto strings plus two horns, two oboes and an occasional flute.

The clarinet, which was by this time introduced at Mannheim, was not included in Benda's symphonic scoring. Nevertheless, there are signs that he had contact with the Mannheim school, mostly heard in the contrasting characters of the two basic themes of each symphony's outer movements. There is also a look ahead to what became a feature of Mozart's writing: contrasts *within* a single theme. But as to form, there is no clear-cut shape of the sonata allegro to the fact that the basis for Benda's symphonies was the sinfonia, the current type of Italian opera overture, which bears no resemblance to the classical sonata form. Of course, when we consider that Benda wrote most of his symphonies long before his majestic vocal works, from the year he arrived in Gotha until he went to Italy—a period solely of growth and that he was somewhat in isolation those fifteen years, then the rich orchestral coloring and intense feeling in these symphonies are all the more remarkable.

JOAN BROWN

All SUPRAPHON recordings released by CROSSROADS are being made available in this country for the first time. They do not duplicate any recordings released by other American record companies. In addition, every album was recorded in Europe within the past five years, using the finest stereophonic equipment. No performance has been electronically re-channeled for stereo. The name SUPRAPHON, like the name CROSSROADS, is a symbol of the highest artistic and technical standards in recorded music.

Cover Art: Sandy Hoffman Art Direction: Sid Maurer

A Supraphon Production

A Product of EPIC RECORDS®

®T.M. of COLUMBIA BROADCASTING SYSTEM, INC

THEMES FROM THE SCORE OF

Cecil B. DeMille's

Samson and Delilah

A PARAMOUNT PICTURE

Color by TECHNICOLOR



®DECCA RECORDS

Composed by
VICTOR YOUNG

VICTOR YOUNG
CONDUCTING
THE PARAMOUNT
SYMPHONY ORCHESTRA

®DECCA
MUSIC from FILMS Series

DECCA ALBUM DA-747

Copyright 1950, DECCA RECORDS, Inc.

Music and Scenes from the Sound Track of COLUMBIA'S TECHNICOLOR Production

DECCA RECORDS

SALOME

Starring

RITA HAYWORTH ★ ★ STEWART GRANGER

and ALAN BADEL

Symphony Orchestra conducted by Morris Stoloff

Stewart-Granger by arrangement with MGM Studios

Copyright 1953 Decca Records, Inc.



Y 2 500

MCA RECORDS

LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A. MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC. TOKYO, JAPAN. ℗ 1960 DECCA

2-SES-53ST

ROYAL WEDDING ★ NANCY GOES TO RIO ★ RICH, YOUNG AND PRETTY

THREE COMPLETE ORIGINAL SOUND TRACK RECORDINGS

THOSE GLORIOUS MGM MUSICALS



© 1964 Metro-Goldwyn-Mayer Inc. All rights reserved. Printed in U.S.A.

2-SES-53ST

Royal Wedding

Side One

Ev'ry Night At Seven
FRED ASTAIRE

Open Your Eyes
JANE POWELL

Sunday Jumps
Johnny Green & MGM Studio Orchestra

How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life
FRED ASTAIRE & JANE POWELL

The Happiest Day Of My Life
JANE POWELL

You're All The World To Me
FRED ASTAIRE

Side Two

Too Late Now
JANE POWELL

I Left My Hat In Haiti
FRED ASTAIRE
(All Selections written by Alan J. Lerner & Burton Lane)
MGM Studio Orchestra and Chorus
Conducted by Johnny Green
Previously released in MGM albums E-543 and E-3235

Nancy Goes To Rio

Magic Is The Moonlight
JANE POWELL
(Gaeyer – Pasquale)

Time And Time Again
ANN SOTHERN & DANNY SCHOLL
(Spielman – Brent)

Yipsee-I-O
CARMEN MIRANDA
(R. Gilbert)

Musetta's Waltz From "La Boheme"
JANE POWELL
(Puccini – Giacosa – Illica)

Side Three

Magic Is The Moonlight
JANE POWELL & ANN SOTHERN
(Grever – Pasquale)

COLLECTOR'S SPECIAL

Includes extensive Historical notes on original productions

ARS GRATIA ARTIS

TRADE MARK

REISSUE SERIES COMPILED AND PRODUCED BY JOHN IERARDI & RICHARD OLIVER
Art Direction: Saul Saxon for Aden-Abet, Inc.
Originally Produced by Jesse Kaye
A special thanks to Derek Church, Nancy Lipman and Tony Scotti

© 1974 Metro-Goldwyn-Mayer Inc./All rights reserved/Printed in U.S.A.
Manufactured by MGM Records, Inc., 7165 Sunset Boulevard, Hollywood, California 90046

Cu-Room! Pa-Pa
CARMEN MIRANDA
(R. Gilbert)

Love Is Like This
JANE POWELL
(Vienna – Gilbert)
MGM Studio Orchestra and Chorus
Conducted by Georgia Stoll
Previously released in MGM album E-508

Rich, Young And Pretty

Paris*
JAN POWELL
(Brodszky – Cahn)

L'Amour Toujours (Tonight For Sure)
DANIELLE DARRIEUX
(Brodszky – Cahn)

My Little Nest Of Heavenly Blue
JANE POWELL
(Lehar – Spaeth)

Side Four

Wonder Why*
JANE POWELL
(Brodszky – Cahn)

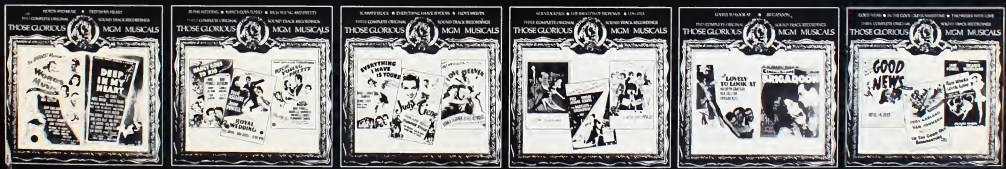
We Never Talk Much (We Just Sit Around)
DANIELLE DARRIEUX & FERNANDO LAMAS
(Brodszky – Cahn)

I Can See You*
JANE POWELL
(Brodszky – Cahn)

There's Danger In Your Eyes, Cherie
DANIELLE DARRIEUX
(Wendling – Richman – Meskill)

Dark Is The Night (C'Est Fini)*
JANE POWELL
(Brodszky – Cahn)

Paris
FERNANDO LAMAS
(Brodszky – Cahn)
MGM Studio Orchestra Conducted by David Rose except *David Rose and His Orchestra
Previously released in MGM album E-86



Words And Music Deep In My Heart 2-SES-54ST

Royal Wedding Rich, Young And Pretty Nancy Goes To Rio 2-SES-53ST

Summer Stock Everything I Have Is Yours I Love Melvin 2-SES-52ST

Silk Stockings The Barkleys Of Broadway Les Girls 2-SES-51ST

Lovely To Look At Brigadoon 2-SES-50ST

Good News In The Good Old Summertime Two Weeks With Love 2-SES-49ST



Till The Clouds Roll By Three Little Words 2-SES-48ST

The Band Wagon Kiss Me Kate 2-SES-44ST

The Pirate Hit The Deck Panama Lowy Soma 2-SES-43ST

Annie Get Your Gun Show Boat 2-SES-42ST

Seven Brides For Seven Brothers Rose Marie 2-SES-40ST

Singin' In The Rain Easter Parade 2-SES-40ST


SUMMIT
STEREO
SUM 5035
BIZET
Carmen Suite
and
L'Arlésienne Suites 1 & 2
Vienna Peoples Opera Orchestra
Hans Haber, Conductor

BIZET

SUM 5035

Carmen Suite

I Prelude II Aragonaise III Intermezzo IV Les Dragons d'alcala V Les Toréadors

L'Arlesienne Suite No. 1

I Prelude II Minuet III Adagietto IV Carillon

L'Arlesienne Suite No. 2

I Pastorale II Intermezzo III Minuet IV Farandole

VIENNA PEOPLES OPERA ORCHESTRA

HANS HABER, Conductor

CARMEN SUITE

Carmen, Bizet's undoubted masterpiece had its premiere at the Opéra Comique in Paris only nine days before the composer's death of heart failure at the age of thirty-seven. The realism of the story of the soldier, Don José's infatuation with the amoral and freedom-loving gypsy girl, Carmen, was too strong for many of the patrons of a "family" theater like the Opéra Comique; and though the opera ran for some fifty performances, it was only with the 1883 revival, which ran for three-hundred performances that the work began to bear out Tchaikovsky's prediction that it would become the most popular opera in the world.

Wonderful melodies, elegant orchestration, and canny use of Spanish rhythm and harmonic coloration were among the major elements in the music's success; and the publisher, Choudens, was quick to prepare extracts in the form of two suites, which have long been pop concert favorites. Emphasis, quite naturally, was on music of dance and highly atmospheric character: the Prelude to Act I with its juxtaposing of the festive bullfight music with the motive associated with Carmen's fateful fascination for José, the guard-mount music with the tune of the boys' chorus heard early in the first act, the Act II Prelude subtitled *Dragoons of Alcala*, the fierce *Chanson bohème* Gypsy dance from the same act, the quietly lyrical Act III Prelude with its lovely flute-and-harp melody, the Smugglers' March from later in the act, and the superb *Aragonaise* dance piece that serves as Prelude to Act IV.

L'ARLESIENNE SUITES

Together with Mendelssohn's score for Shakespeare's *A Midsummer Night's Dream* (1826/1842) and Grieg's for Ibsen's *Peer Gynt*, Georges Bizet's music for Alphonse Daudet's drama of life among the farmers of Provence, *L'Arlesienne* ("The Women of Arles"), remains the most popular of its genre.

The use of music to provide atmospheric background, to underline crucial points in the action, and to accompany dance episodes in the theatrical drama goes as far back as the France of Lully and the England of Purcell; and in the more elaborate German, Scandinavian, and English productions from the 19th century-on, the accompanying orchestra very often attained to symphonic proportions.

It was theater impressario Léon Carvalho, director of the Vaudeville in Paris, who invited Bizet to compose music for the forthcoming premiere production of Daudet's play, allowing him however an orchestra of just 26 players—nine winds, including saxophone, fifteen strings, percussion, and a harmonium played by Bizet himself. The regional provencal atmosphere of the play was underlined in Bizet's music by both characteristic dance rhythms and by the use of three traditional tunes taken from a collection compiled by tabor player, Vidal of Aix, that had been published in 1864. These were the *Marche de Turenne*, more familiarly known as the *March of the Three Kings* (heard first at the very opening of the Prelude), the *Danse dei Chivau-Frus* (the brilliant *Farandole* heard in Act III), and a lovely fragment of *Er dou Guet* heard under dialogue in Act II between the brothers Frederi, lovesick and tormented, and Janet, called Innocent, who though simple, is possessed of instinctive compassion and understanding.

The story-line of Daudet's play is simple enough. The young farmer Frederi has been enamored of a woman in the big neighboring town of Arles and is bent on marrying her, even against the wishes of his family (she never is seen onstage). A local roughneck solves the parents' dilemma but nearly destroys Frederi's sanity by producing letters to show that "L'Arlesienne" is of decidedly easy morals. The parents persuade the heartbroken Frederi to marry one of the village girls; but on the eve of the wedding and its festivities, the bearer of the letters turns up again, thereby reminding Frederi of his misfortune, as a result of which he commits suicide. The trauma, however, brings about in Frederi's retarded brother emergence into full mental normality. It is not so much the action that makes Daudet's play memorable, but rather the delineation of character, including those of the old shepherd Balthazar and his childhood sweetheart, Mére Rénaud, who meet again after fifty years of separation (the music of Bizet's *Adagietto* plays a major role here).

The actual dramatic production of *L'Arlesienne* on 30th September, 1872, met with a cool reception from audience and critics alike; but the music did receive favorable attention in the press. By the end of the three-week run, Bizet had extracted from the 27 numbers he had written the sequence of four movements that we know as the *L'Arlesienne* Suite No. 1—Prelude, Minuet (Intermezzo), Adagietto, and Carillon, altering musical detail and instrumentation for the ample forces of the orchestra of the Concerts Pasdeloup, which had the first performance under conductor Jules Pasdeloup on 10th November. The Prelude opens with the *March of the Three Kings*, after which the solo saxophone is heard in music associated with Frederi's brother, L'Innocent. Frederi's own impassioned music concludes the movement. The Minuet (called Intermezzo in the play) serves as entr'acte between Acts II and III. *Carillon* introduces Act III and the merrymaking of the Feast of St. Eloi.

What we know as the *L'Arlesienne* Suite No. 2 was put together shortly after Bizet's death by his boyhood friend, New Orleans-born Ernest Guiraud. Guiraud did a considerable amount of rearranging and transpesing in his effort to recover for the concert hall as much viable music as possible from the original theater score. The opening *Pastorale* is an atmospheric evocation of Vaccarès, the scene of snipe hunting at the opening of Act II. The second movement *Intermezzo* is in solemnly lyrical vein and introduces the somber exchange of views among the older folk in the farm kitchen concerning the lovesick Frederi. The main melody is best known in its vocal setting (by Guiraud) as *Agnus Dei*. The *Minuet* was not composed originally for Daudet's play but comes from Bizet's 1866 opera, *Fair Maid of Perth*. The *Farandole* with its use of the provencal tabor brings the Suite to a brilliant conclusion. Here Guiraud has done a free arrangement of the St. Eloi Festival sequences.

While Daudet's play is revived from time to time in France and served as the basis for Francesco Cilea's 1897 opera, *L'Arlesiana*, it is Bizet's music that has retained over the years the steadfast affections of the musical public, with only that of *Carmen* surpassing it in that respect.

HARLEY SMYTHE

is a CMS Stereo Series

DISTRIBUTED BY: CMS RECORDS, INC. • 14 WARREN STREET • NEW YORK, N.Y. 10007

Write to CMS Records for Complete Classical Catalogue of Other Fine Recordings.

Library of Congress Catalogue Card No. 78-750784

℗1978, David Madden

WARNING: It is expressly forbidden to copy, reproduce or broadcast this record, or any part thereof, FOR ANY REASON WHATSOEVER, without the express written permission of the owner.

Made and Printed in U.S.A.

4,000 VOICES! 4,000 VOICES! 4,000 VOICES!

RCA VICTOR

"New Dimensional" High Fidelity Recording

THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

SPIRIT OF GOD, DESCEND UPON MY HEART

THE LORD'S PRAYER

JESUS IS COMING AGAIN

BEAUTIFUL SAVIOR

IVORY PALACES

TURN YOUR EYES UPON JESUS

and other favorites



LPM-2499



LPM/LSP-2499

4,000 VOICES

THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

Produced by Darol Rice

Recording supervised by: Brad McCuen

In a sturdy, specially-constructed cradle in Philadelphia's Independence Hall, convenient to the stream of Americans who visit the birthplace of the Republic, hangs the Liberty Bell.

Few heard its sound two centuries ago in the tower of the Pennsylvania State House; yet the ringing tones of the proud words, cast in shining letters on the bell itself, are still being heard around the world: "Proclaim Liberty Throughout the Land."

It is significant that this collection of hymns and gospel songs was recorded in the city which is a universal symbol of freedom; moreover, it is significant that they are sung by a choir and soloist which were part of a spiritual crusade calling the nation back to the faith upon which it was founded.

"Ye shall know the truth and the truth shall make you free," said Jesus Christ, Who also said, "I am the truth." Freedom and liberty of the human spirit then, are related to Him; and the rights of all men for "Life, liberty and the pursuit of happiness"—so skillfully documented by the founding fathers in 1776—are God-given rights.

In this album, the Philadelphia Crusade Choir under the able direction of Cliff Barrows, spans the limitless scope of the Divine plan from Creation to the Second Advent, from the lofty sound of cathedral worship to the contemporary melody of joyful praise.

As it conveys the good news of the gospel in song, the Crusade Choir follows the admonition of the Liberty Bell, proclaiming the promise of Him Who said, "I am come that men may have life, and may have it in all its fulness."

Dick Ross

SIDE I

SPIRIT OF GOD, DESCEND UPON MY HEART (P.D. 2:37)

JESUS IS COMING AGAIN (BMI 2:20)

HOW GREAT THOU ART
(featuring George Beverly Shea) (BMI 2:57)

BURDENS ARE LIFTED AT CALVARY (BMI 2:54)

THE LORD'S PRAYER
(featuring George Beverly Shea) (ASCAP 3:13)

SIDE II

BLESSED ASSURANCE (P.D. 2:12)

I WILL SING THE WONDROUS STORY
(featuring George Beverly Shea) (P.D. 2:38)

BEAUTIFUL SAVIOR (SESAC 3:28)

COME THOU ALMIGHTY KING (P.D. 1:58)

IVORY PALACES
(featuring George Beverly Shea) (ASCAP 2:49)

TURN YOUR EYES UPON JESUS (BMI 1:30)

Recorded at Convention Hall, Philadelphia, Pennsylvania.

Recording Engineers: Lewis Layton and Tony Salvatore.

© by Radio Corporation of America, 1958



CLIFF BARROWS
Musical Director



DON HUSTAD
Organist



TEDD SMITH
Pianist



GEORGE BEVERLY SHEA
Vocal Soloist

ZLP-544

Quito Calling



ANOTHER DISTINCTIVE ZONDERVAN MUSICAL PRODUCTION

Hi-Fi
ZONDERVAN VICTORY RECORDING

Quito Calling

"Something Old, Something New" may well be a cliché, but it does describe the titles on this, the third longplay record produced by Radio Station HCJB, the Pioneer Missionary Broadcaster. But while many of the titles may be old and familiar, we think you'll enjoy the unique and refreshing arrangements. And as for the newer songs, many of them are recorded for the first time.

Why add another to the ever-increasing list of titles of sacred music albums? It seems HCJB's first two albums were most widely acclaimed for their variety – solos, duets, trios, quartets, ensembles, instrumental selections – presenting the Gospel in song with attractiveness and clarity. Such is the case with this album as well.

There is no set style or pattern followed in these songs, for they depict the musical tastes of three different arrangers – Gene Jordan, Vern Van Hovel and Lois Hatt. The accompaniments are bound to reflect variety, for they are provided by a number of talented pianists and organists – Wilda Savage, Mary Lee Cummings, Betty Springer, Lois Hatt and Marilou McCully.

As for vocal solos, there is no danger of the listener tiring of one voice, for we offer you the renditions of many soloists – Jeanne Odell, Dolores Van Der Puy, Vern Van Hovel, Joe Springer, Ruth Jordan and Lois Hatt. And in addition to the quartets and ensembles, we think you'll enjoy the instrumental selections played by Gene Jordan and Dixie Dean.



RADIO STATION HCJB, QUITO, ECUADOR

For putting all these "Echoes from Ecuador" down on tape, we have looked to Hardy Hayes, Ben Cummings and Nancy Woolhough at the controls. And so from the entire staff of HCJB, we wish you good listening and pray that the message of these songs will find its way into your heart!

1. To God Be the Glory
2. He Lives
3. Satisfied
4. There Is a Green Hill Far Away
5. Jesus Shall Reign
6. Down in the Valley
7. O Jesus, Jesus
8. I Cannot Hide from God
9. My Tongue Shall Praise Jehovah
10. He Giveth More Grace
11. I Will Sing the Mercies of God
12. What a Friend
13. Deeper and Deeper
14. Thirty Pieces of Silver
15. No Sunset in God's Tomorrow


Country
International
Records
STEREOPHONIC
Phil
Davis
NUMBER
1

Phil Davis NUMBER 1

So often these days, when a new singer's first album is introduced, the notes on the back of the cover tend to be a little overly enthusiastic. It seems like about every third line, words like "great" or "genius" or "extraordinary" crop up.

Now; – here's the first album by Phil Davis. It covers a wide range of material from love ballads to rhythm numbers to story songs laced with sentiment. Each is vastly different from the other and yet each song comes off well. Regardless of what the words are saying or the feeling of the musical background, Phil manages to fit himself into the song and make it work for him. We believe he means what he is singing and because of this, we tend to listen a little more closely and become more emotionally involved.

In other words, Phil does the kind of job which we look forward to and hope for every time we first listen to a new singer. He has a story to tell and does it in such a way that we laugh with him, cry with him, live with him and love with him.

All of the singers we remember strongest and listen to most consistently seem to have that one quality in common. They are "story tellers" and make each song they sing an emotional experience for us.

So – I am lucky. I don't have to try and "sell" Phil with fancy words. He is uniquely himself and he proves in this album that he's a young man whose talents we'll be enjoying for a long time to come.

Come to think of it, there is *one* word I might be tempted to use, and that word is "Thanks". Thanks, Phil, for making the world just a bit more happier and a bit more satisfying now that your music has become a part of our lives . . . . . .

ABOUT PHIL

Phil Davis is a 27 year old native of Rhode Island. He's spent the major portion of his life developing his singing, guitar playing and song writing. Phil is no newcomer to the musical scene. During the last few years he has successfully produced independent recording dates of various groups and singers for such companies as R.C.A. Victor and has seen his songs recorded by artists like Steve Lawrence and Eydie Gorme. Over the years Phil has been often urged to develop his own recording talent and finally decided he was ready for just such a move when Country International and Sherman Ford approached him about doing this album.

Many of the songs presented here were written by Phil and he took charge of the production as well. So—this album introduces Phil Davis: singer, guitarist, songwriter and record producer. From what he's accomplished with this first one, we feel certain there'll be many, many more to follow – and Phil will soon become as big a favorite of yours' as he is of ours' . . . . . .

JOE SAUTER

Produced by: PHIL DAVIS
Arrangers: JOHN ABBOTT and ANGELO Di PPO
Studios: COORDINATED & MEDIA SOUNE N.Y.C.
Cover Photo: ALEX WASINSKI

SIDE 1

1	**RAINY DAY BREAKOOWN** (Phil Davis–Joe Sauter) Malcolm Ford Music BMI	*0:04-2:39*
2	**YOU'LL GET OVER IT** (Bee Walker–Jerry Grant) Rest-A-While Music Co. ASCAP	*0:09-2:44*
3	**THE ORPHANAGE** (Phil Davis–Joe Sauter) Malcolm Ford Music BMI	*0:05-2:16*
4	**LET'S KISS LOVE HELLO** (Phil Davis–Neval Nader) Malcolm Ford Music BMI	*0:09-3:15*
5	**MARK ONE UP FOR ME** (Phil Davis–Marv Schoenberg) Malcolm Ford Music BMI	*0:02-3:12*

SIDE 2

1	**THE CHAINS OF LOVE** (Sherman Ford, Jr.) Rest-A-While Music Co. ASCAP	*0:00-2:13*
2	**OH GIVE ME A FOUR SQUARE MELODY** (Phil Davis–Herbert Coleman) Malcolm Ford Music BMI	*0:07-2:18*
3	**RELEASE ME** (Eddie Miller–O. Williams–R. Yount) Four Star Music Co. BMI	*0:10-2:39*
4	**I SEE THE LOVE LIGHT IN YOUR EYES** (Phil Davis–Joe Sauter) Merry-Go-Round Melody Co. BMI	*0:09-2:26*
5	**LOOK AT THE APPLE BLOSSOMS** (Phil Davis–Neval Nader) Merry-Go-Round Melody Co. BMI	*0:06-2:25*

COUNTRY INTERNATIONAL RECORDS – A DIVISION OF LANCE PRODUCTIONS, INC. NEW YORK, N.Y. 10019 Tel: (212) 581-5516


PUPY
SANTIAGO
Palabras de Amor



Lado (A)
EL AMOR ME LO COMPRAS A MI *
(MANNY BENITO / A. JALEM)
QUE MUJER EXEPCIONAL *
(WALTER KILDARMEN)
DIME QUE SI *
(LUIS ENRIQUE MEJIA)
LOS BOTONES *
(R. CARLOS / E. CARLOS)

Lado (B)
SOY UN HOMBRE MUERTO ***
(ALVARO TORRES)
DILE A TU AMIGA ****
(ARMANDO MANZANERO)
ALGUN ARREGLO **
(ARMANDO LARMINAGA)
AMOR POR TI *
(R. RICHARD)

DIL-80078

Ingeniero de Grabación: * MONZON Y * RUI PEÑA
Mezcla: RUI PEÑA. CUTO SOTO Y LUIS ENRIQUE
Grabado en: MELODY Recording Studio,
P.R., Nov. 1988

Producción: CUTO SOTO Y LUIS ENRIQUE
Productor Ejecutivo: ANGEL CARRASCO

Musicos:
TOMMY VILLARINY Y ANGIE MACHADO
(Trompeta)
CARLOS "Cato" SOTO (Trombón)
LUIS ENRIQUE (Conga y Bongo)
CHABO MARTINEZ (Timbal)
ERIC FIGUEROA (Piano)
JOHNNY TORRES (Bajo)
LUIS ENRIQUE, VICTOR "El Toro" MUÑIZ Y
CARLOS "Cato" SOTO (Coros)

Arreglistas:
* CUTO SOTO ** TOMMY VILLARINY *** ERIC FIGUEROA
**** ERNESTO SANCHEZ

Vestuario: MANO A MANO Fotos: RIO Diseño y Arte Carátula: DRAGO

Quiero expresar mi agradecimiento a Angel Carrasco y Jorge Zamora por darme la oportunidad de realizar este disco con un sello tan prestigioso como CBS. También agradecer a cuyos artistas por mi respaldo: Ricky Carrasco, y lo quiero poner privilegiado por mi aportar mi otra Carmelo, y lo quiero poner privilegiado por mi aportar mi otra Carmelo, y lo quiero poner privilegiado por mi aportar mi otra Carmelo

P 14357

STAR SERIES
Encore

HARRY JAMES

THE MAN WITH THE HORN



HARRY JAMES
THE MAN WITH THE HORN

A

SIDE A

'TAIN'T WHAT YOU DO
Brunswick 8337 (mx B-24193-1) Harry James & His Orchestra

Harry James, Tommy Gonsoulin, Claude Bowen (tpts); Jack Palmer, Russell Brown, Truett Jones (tmbs); Dave Matthews, Claude Lakey (alts); Drew Page, Bill Luther (tenS); Jack Gardner (pno); Bryan Kent (gtr); Thurman Teague (sbs); Ralph Hawkins (dms); Jack Palmer (vcl). New York, March 6th 1939.

COMES LOVE
Brunswick 8395 (mx WB-24689-A)
As side A, band 1, but substitute Connie Haines (vocal) for Jack Palmer, and Jack Schaeffer (tpt) for Gonsoulin, New York, May 24, 1939.

I FOUND A NEW BABY
Brunswick 8406 (mx WB-24691-A)
As Side A, band 2, minus Connie Haines (vocal).

FANNY MAY
Brunswick 8406 (mx WB-24692-A)
As Side A, band 3.

SUGAR DADDY
Brunswick unissued performance (mx W-25058-1)
As side A, band 3, Add Andy Gibson (arranger). New York, July 13th 1939.

AVALON
Brunswick unissued performance (mx W-25060-1)
As side A, band 5.

SIDE B

FLASH
Brunswick unissued performance (mx W-25214-2)
As side A, band 5, New York, August 17th 1939

NIGHT SPECIAL
Columbia 35456 (mx LA-2052-A) Harry James & His Orchestra

Harry James, Claude Bowen, Jack Schaeffer (tpts); Jack Palmer, Truett Jones, Dalton Rizzotto, Bruce Squires (tmbs); Dave Matthews, Claude Lakey (alts); Drew Page, Bill Luther(tens); Jack Gardner (pno); Bryan Kent (gtr); Thurman Teague (sbs); Mickey Scrima (dms); Jack Mathias (arr). Los Angeles, November 30th 1939.

I'M IN THE MARKET FOR YOU
Columbia 35340 (mx LA-2053-B)
As side B, band 2.

BACK BEAT BOOGIE
Columbia 35456 (mx LA-2054-A)
As side B, band 2.

LA PALOMA
Columbia unissued take (mx CO-29542-2) Harry James & His Orchestra

Harry James, Claude Bowen, Al Stearns, Nick Buono (tpts); Dallon Rizzotto, Hoyt Bohannon, Harry Rodgers (tmbs); Claude Lakey, Johnny Mezzey (alts); Vido Musso (ten); Chuck Gentry (bar); Al Lerner (pno); Benny Heller (gtr); Thurman Teague (bbs); Mickey Scrima (dms); Harry James (arr). New York, January 22nd 1941.

TRUMPET RHAPSODY
Columbia unissued performance (mx CO-29728-1/CO-29729-2)
As side B, band 5, plus Sam Rosenblum, Stan Stanchfield, William Schumann, George Koch (vlns), New York, February 13th 1941.

Thanks to Robert Altshuler, Michael Brooks and Hank O'Neal for the use of their rare 78s.

Harry James still leads a big band today, one of a handful of hardy survivors from an era when the bandleader was king, second only to movie stars—and in the case of James, something of a movie star himself and married to one of the most popular rulers of the screen.

He can still fill the horn after a lifetime of blowing, and he still has a band that swings. But what you'll hear on this interesting collection (which includes several performances never issued before in any form) is a very young and eager Harry James at the helm of his first band; on the threshold of the big time.

Though he was not quite twenty-three when he left Benny Goodman to start his own band (with B.G.'s blessing and financial backing), Harry was already a veteran with ten years of dance band experience under his belt. And more than that: when he was ten years old, he was the leader of the number two band in Christy's Circus, having mastered the trumpet after a couple of years of instruction from his father, who led the number one band.

That wasn't his first musical experience either. At four he performed on drums (and doubled as the world's youngest contortionist) in the Mighty Haag Circus, into which he had been born on the road, and from which he derived his middle name. His mother was an aerialist. When he was fifteen his parents decided to retire from the circus life, and his father became a school music supervisor in his native Beaumont, Texas. In that year, young Harry won a state-wide music contest and had already been gigging with local bands.

He was discovered by Ben Pollack, a seasoned talent spotter (Benny Goodman, Jack Teagarden, Glenn Miller, etc.) and joined Pollack's still good but not very prosperous band, earning a few extra bucks by driving the instrument truck. Harry drove like he played, fast and bold, in high gear. Benny Goodman heard and hired him, and at twenty Harry James joined the King of Swing, taking a seat next to Ziggy Elman and Chris Griffin. In his two years with the band he was second only to the leader and Gene Krupa as a star attraction, in a time when instrumentalists, not singers, had the fan clubs.

So Harry was ready when he took off on his own. From Goodman's ranks he took along his old Texas buddy Dave Matthews, a fine saxophonist (lead and solo alto with James, tenor elsewhere) and a gifted arranger. His other recruits were mostly quite young, with drummer Ralph Hawkins a particular find. Thurman Teague from New Orleans played a solid bass, and beefing up the strong rhythm section in more ways than one was veteran pianist "Jumbo" Jack Gardner, a friend and contemporary of the Chicago Jazz Mob, who'd recorded with Wingy Manone and Krupa in the '20s and Jimmy McPartland in '36. Claude Lakey was the featured tenor, in a Hershel Evans manner (Hershel was Harry's favorite and friend), also doubling alto and trumpet.

The band was brass proud and jazz minded. Though the first side they cut was Harry's theme, *Ciribiribin*, the second was *Sweet Georgia Brown*, and the band's first staff arranger was Andy Gibson, who'd written for Count Basie and was one of the best. The going was tough at first, and by mid-1941, Harry was $42,000 in the red. For a while Columbia Records dropped him; his 1940 recordings were made for Varsity, a 35-cent label with notoriously bad surfaces. Harry yielded his boy singer, Frank Sinatra, to Tommy Dorsey, not wanting to stand in the way of the young man's success. (Harry was a nice guy. When he won the *Down Beat* poll on trumpet, his reaction was swift. "Louis should have won, not me," he said—for publication. When did you last hear a poll winner say something like that?)

But Columbia re-signed the band, better bookings came along, and then in May 1941, as an afterthought, Harry waxed *You Made Me Love You* (because he liked the way Judy Garland had sung it), and the rest is history. By the spring of '43, the James band broke all gross and attendance records at New York's Paramount theater during a month's stay. The *New York Times* editorialized about the James phenomenon, *Harper's Bazaar* featured him as "Hot-Horn Gabriel," *PM's* Max Lerner compared him to Dionysus. He was married to Betty Grable, featured in class-A screen musicals, and, all told, became the most successful big-band leader in his or any other day.

Even with the strings and the famous schmaltz, Harry always served up plenty of jazz, and by 1947 he had reverted to form, dropping the strings and playing straight-ahead big-band jazz in the Basie-tinged idiom he still favors today. A little schmaltz is served up with the swing, mostly to satisfy the still loyal fans from yesteryear, but that, too, comes naturally to Harry, what with his circus-band virtuoso youth.

This, however, is the young, rough and often blasting James band most of the way, with Harry in a groove reflecting his liking for not only Louis but also Muggsy Spanier—especially on the blues. Harry's chief trumpet rival, of course, was Bunny Berigan, and there are traces of Bunny here and there. But Harry James was and is his own man on the horn, a combination jazzman and virtuoso, brash but also soulful, a great trumpet player.

Some highlights and comments: *'Tain't What You Do*, the Lunceford hit, is sung by trumpeter Jack Palmer and has some fine stop-time stuff by Harry. Connie Haynes murders *Comes Love* (Helen Forrest came later), but there's high-riding Harry and a taste of Gardner's barrel house piano. *I Found A New Baby*, probably arranged by Matthews, has his nice Hodges-styled alto, good piano, and good Harry. *Fanny May*, a Gibson chart, has Lakey's tenor, Harry playing the blues, first-class Gardner, and nice sax section work.

Sugar Daddy, previously unissued, is Gibson on a Lunceford kick, borrowing from *For Dancers Only*. (This piece has also been listed as *Home Cookin'* or *Swing Street*.) The trombones kick here, and so do Harry and Lakey. *Avalon*, another unissued take, is also Gibson's, and nicely done, with good dynamics, Matthews' alto, Harry with plunger mute à la Muggsy, and Gardner on a Hines kick.

This version of *Flash*, a James original based on *Lady Be Good* and his liking for Basie riffs and rhythm, is previously unissued and quite different from the version recorded three months later. This one's strictly a "head" arrangement, credited to Lakey, while the later one was arranged by Jack Mathias and Harry. Gardner really shines here, and Lakey has another Hershel Evans spot. *Night Special*, a Mathias chart, has a new drummer, Mickey Scrima, and a spot from Dalton Rizzotto, a fine trombonist. Harry's on a Berigan kick. *I'm In the Market For You*, immortalized by Louis, features Harry throughout. *Back Beat Boogie*, by James and Mathias, sounds like it says, with some of Harry's plunger blues, and rollicking piano. This was the band's last effort under the first Columbia contract.

Fifteen months later, with *La Paloma*, a Mexican standard arranged by and featuring Harry, the band sounds smoother and more settled after many personnel changes. *Trumpet Rhapsody*, an extended show piece penned by Mathias, introduces the strings (only four as yet) and the kind of jazz-cum-concert band stuff that James fans loved. This is an unissued version, differing from the later remake not only in details of the trumpet playing and the arrangement (Harry plays open on part two's swing segment, muted on the remake, etc.), but most notably in the presence of a sweet little violin solo (author unknown, but probably Sam Rosenblum) instead of trombone.

A must for James collectors, this pleasant album also serves as a welcome reminder of the near-forgotten talent of Jack Gardner, the robust jazz of the early James band, and the drive and verve of the young man with a horn himself.

Dan Morgenstern
Director, Institute of Jazz Studies, Rutgers University
Cover design by Ely Besalel

℗ 1979 CBS Inc. / ® 1979 CBS Inc. / Manufactured by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y. / Printed in U.S.A.

Columbia® and ENCORE are Trade Marks of CBS Inc.

ENCORE
P 14357

ABCS-327

STEREO SOUND

60 FRENCH GIRLS CAN'T BE WRONG!

ABC-PARAMOUNT
FULL COLOR FIDELITY

LES DJINNS SINGERS



ST 90188

ABC-PARAMOUNT
Full Color Fidelity



LES DJINNS SINGERS

ENSEMBLE SINGING . . . IN FRENCH
Orchestra directed by PAUL BONNEAU

From Paris, "Queen City of the World," come these sixty Princesses, to raise their voices in exuberant and sentimental song in a dozen varied selections. With a sparkling musical background provided by Le Grande Orchestre de Paris under the direction of Paul Bonneau, the group introduces a startlingly different vocal blending and an amazing sense of mass interpretation.

What makes these renditions all the more outstanding is the fact that the entire assemblage consists of *jenne fillet* between the ages of 13 and 16! Each youngster was especially auditioned and selected on the basis of personal qualification and aptitude, after an unusually exacting audition. The results, as you will hear, make this album one that you will cherish for many years as an exemplary package of ensemble singing.

Naturally, there are some standout numbers herein, some that you will take to your heart at once, others that will "grow on you" with their infectious musical flavor. Some may possibly be familiar to you, such as *L'Ame des Poètes*, the charming composition by famed Charles Trenet, and *Marie Marie*. You will certainly revel in Les Djinns' vivid harmonies displayed in *Une Rose Rouge* and *Balade Irlandaise*. A brisk change-of-pace is aptly demonstrated on such songs as *Oui Oui Oui Oui*, *Les Marches de Provence* and *Pilou Pilou Pilou-Hé*. All in all, each new band opens upon something new and wonderful in the field of choir interpretation, undoubtedly contributing to your increased delight.

Your final summation, therefore, is certain to parallel our own:
60 French Girls Can't Be Wrong!

NATT HALE

SIDE ONE	Time
1. MARIE MARIE (Delance-G. Becaud)	3:36
2. IL FAIT DES BONDS (L. Amade-G. Becaud)	2:29
3. LE JOUR OU LA PLUIE VIENDRA (P. DeLance-G. Becaud)	2:53
4. LES MARCHES DE PROVENCE (L. Amade-G. Becaud)	2:56
5. UNE ROSE ROUGE (F. Lemarque-N. Glanzberg)	3:37
6. OUI OUI OUI OUI (P. Cour-H. Giraud)	3:12
SIDE TWO	
1. BALADE IRLANDAISE (E. Marnay-E. Stern)	3:30
2. L'AME DES POETES (Charles Trenet)	3:30
3. PILOU PILOU PILOU-HE (L. Amade-G. Becaud)	2:26
4. CROQUEMITOUFLE (L. Amade-P. DeLanoe-G. Becaud)	3:03
5. QUAND TU VAS REVENIR (Charles Aznavour)	2:50
6. LE JARDIN EXTRAORDINAIRE (Charles Trenet)	2:48



TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)

Users of wide range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 c—Roll off 13.7). Minor variations from this standard should be made according to one's ear and to the tonal nature of each particular recording. The concept of ABC Paramount's exclusive Full Color Fidelity revolves around the reproduction of true musical tones, rather than records for sound's sake. **ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.**

STEREOPHONIC

RIAA EQUALIZATION CURVE. Crossover, 500 cps. Rolloff, 12.75 db at 10 kc. Low Freq. Capabilities, 20 cps. High Freq. Capabilities, over 20 kc. RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. **ABC-Paramount stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.**

COVER DESIGNED BY ZARO CALABRESE.

A PRODUCT OF AM-PAR RECORD CORP.
MADE IN U. S. A.

The DON HARRISON BAND



SIDE ONE

1. SIXTEEN TONS (2:59)
2. WHO I REALLY AM (3:03)
3. ROCK 'N' ROLL RECORDS (2:43)
4. FAME AND FORTUNE (3:57)
5. SOMETIMES LOVING YOU (5:45)

SIDE TWO

1. ROMANCE (3:04)
2. SWEETWATER WILLIAM (2:39)
3. BARROOM DANCING GIRL (3:56)
4. A BIT OF LOVE (2:53)
5. LIVING ANOTHER DAY (4:30)



RECORDED AND MIXED AT FACTORY PRODUCTIONS, BERKELEY, CALIFORNIA
MASTERED AT A&M RECORDS, HOLLYWOOD, CALIFORNIA
ENGINEER: JOHN A. FLORES. RE-MIX ENGINEER: RUSSELL Da SHIELL. MASTERING: FRANK DeLUNA
ART DIRECTION: BOB DEFRIN. ABIE SUSSMAN. COVER ART: ROBERT GIUSTI. LINER PHOTO: SAM EMERSON

PRODUCED BY THE DON HARRISON BAND
ASSOCIATE PRODUCER: RUSS GARY
A FACTORY PRODUCTION

MANAGEMENT: BKM (PERSONAL MANAGEMENT), INC. 9200 SUNSET BLVD. SUITE 1207
LOS ANGELES, CALIFORNIA 90069

ATLANTIC RECORDING CORPORATION, 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019 ℗ © 1979 Atlantic Recording Corporation ● A Warner Communications Company. Printed in U.S.A.

STEREO 1003

BROADWAY SPECTACULAR

LET THE SUNSHINE IN
(FROM HAIR)

PROMISES, PROMISES

FIDDLER ON THE ROOF

SUNRISE, SUNSET
(FROM FIDDLER ON THE ROOF)

HAIR

GOOD MORNING STARSHINE
(FROM HAIR)

THE IMPOSSIBLE DREAM
(FROM MAN OF LA MANCHA)

AQUARIUS
(FROM HAIR)

I'VE GOTTA BE ME
(FROM GOLDEN RAINBOW)

MY MAN
(FROM FUNNY GIRL)



THE BROADWAY THEATER ORCHESTRA
WITH CHORUS

BROADWAY SPECTACULAR

THE BROADWAY THEATER ORCHESTRA

SIDE ONE

HAIR
AQUARIUS
LET THE SUNSHINE IN
I'VE GOTTA BE ME
GOOD MORNING STARSHINE

SIDE TWO

THE IMPOSSIBLE DREAM
SUNRISE, SUNSET
FIDDLER ON THE ROOF
MY MAN
PROMISES, PROMISES

Broadway successes, the casting and tryouts, testing and out-of-town runs, and finally opening night on GAY WHITE WAY. Bated breath for the reviews the next morning. Heavenly day-LAUREL; We've got a hit! and the crowning glory for any Broadway musical — a hit song which will live on.

Of the greatest musicals running on Broadway, each has been fortunate to have at least one outstanding smash, which, even aside from the play itself, it is a nationally accepted hit favorite.

The title song from "HAIR" is one of the most powerful examples of a great piece of material. As a vocal and instrumental, it is one of the top songs of the day. Similarly, "I'VE GOTTA BE ME" from "GOLDEN RAINBOW," "THE IMPOSSIBLE DREAM" from "MAN OF LA MANCHA," are being performed by popular groups and singers and given the reverence and rhythm of all fine standards. The same holds true for "SUNRISE SUNSET" from "FIDDLER ON THE ROOF."

We have chosen these outstandinb Broadway tunes and coupled them with other fine music, giving each tune a refreshing arrangement that you are sure to enjoy.



1001
COUNTRY AND WESTERN SPECTACULAR



1002
ACADEMY AWARD WINNERS



1003
BROADWAY SPECTACULAR



1004
SOLID SOUL



1005
GOLDEN HITS



1006
COUNTRY AND WESTERN MILLION SELLERS



1007
LOVE POWER



1008
GRAND SLAM HITS OF '69



1009
GREAT MOVIE THEMES



1010
HAWAIIAN DELIGHTS



1011
60 MINUTES OF KID STUFF



1012
BEER & PRETZELS HONKEY TONK

OTHER GREAT ALBUMS FEATURING THE NOW SOUND

A PRODUCT OF PREMIER ALBUMS, INC., NEW YORK, N.Y.

RODRIGO

Concierto de Aranjuez
for guitar and orchestra

STEREO SA-2005

SINE QUA NON

SUPERBA



John Zaradin
Philomusica of London
conducted by Guy Barbier

STEREO SA-2005

SINE QUA NON

SUPERBA

RODRIGO: Concierto di Aranjuez
Guitar Encores

John Zaradin, *guitar;* Guy Barbier, London Philomusica

Side One (22:12)

JOAQUIN RODRIGO

Concierto di Aranjuez for Guitar & Orchestra

I—Allegro con spirito (6:08)

II—Adagio (11:02)

III—Allegro gentile (5:21)

Side Two (17:25)

SYLVIUS WEISS

Balletto (2:31)

GIROLAMO FRESCOBALDI

Air and Variations (5:11)

ANTONIO LAURO

Valse Criollo (2:10)

ISAAC ALBENIZ

Granada (4:53)

JOAQUIN MALATS

Spanish Serenade (2:19)

The blind Spanish composer Joaquin Rodrigo published his guitar concerto in 1939 and, following its première one year later, it had immediate success: this has continued because it corresponds precisely to what the listener-in-the-street imagines a guitar concerto (and a Spanish one at that) to be. It abounds in display that taxes the soloist heavily, and in emotionally warm music that manages to retain a feeling of improvisation and spontaneity. These are the colourful attributes that appeal to those who live in cooler climes. The *first movement* does have a sustained melody, at first given strongly by the violins, but it is dominated by the rhythm of the strummed motif with which the guitar opens the work alone. Characteristically of Spanish music the basic 6/8 time is interrupted by bars of 3/4, changing the stress but not the speed of movement. This is a happy movement with a strong folk-musical feeling and, though it has no cadenza, the guitar enjoys some brilliant passage-work. The *second movement* opens with harp-like chords from the guitar, soon joined by the cor anglais which sings a tender melody in two long sections, each reiterated by the guitar in a decorated form; as the movement progresses it becomes more intense in feeling. There are two lengthy cadenzas, the second of which leads to a passionate climax at which the orchestra delivers the opening melody strongly and proudly. Finally the guitar leads the way to a quiet and reposeful ending in the tonic-major key of B. In this movement can be heard the echoes of a Flamenco *cantare* and, in the tone of the *cor anglais*, the nasal quality of his voice. The guitar commences the *third movement* by stating the thematic material, still in the key of B major; when the orchestra joins in it is to reestablish the "home" key of D major. The movement is in the form of a spirited dance, simple in structure, full of exhibitionistic writing for the soloist, but it is a courtly rather than a folk dance, seen through the "ears" of a 20th century composer with an occasionally mischievous sense of humour. As with the first movement the time is irregular, bars of 2/4 and 3/4 being freely traded, so that both accent and bar-length are varied but, again, not the rate of movement. At the end, the guitar flutters its way downwards and the concerto ends quietly and with unexpectedly little fuss.

Weiss was lutenist to the Elector of Dresden and the greatest player of his time. Ironically he was little known until, at the request of Andres Segovia, the Mexican composer Manuel Ponce wrote a "Baroque" suite as a Kreisler-like practical joke; because of its obscurity the name of Weiss was attached to this work. Until, a few years ago, the secret was disclosed, the suite had a great success and was accepted by musicians whose appreciation of style should have been better than to permit it. An interest in the then unpublished works of Weiss was however stimulated; he was a prolific though somewhat uneven composer. This little dance movement is one of the many of his works which transcribe well for the guitar.

Early keyboard music is a rich source of repertoire for the guitar. Frescobaldi was the greatest organist of the 17th century and an important composer; it was he who first wrote fugues of the type later developed by J. S. Bach (1685-1750). The "autographic" air and variations *"La Frescobalda"* were written for the harpsichord and adapted for the guitar by Segovia.

The *Valse Criollo* is one of many Venezuelan waltzes by the guitarist Antonio Lauro. These are characterized by winning tunefulness, good-natured energy, and an alternation of 3/4 and 6/8 time like that found also on this record in the *Concierto de Aranjuez*. Lauro might aptly be described as "the Johann Strauss of Venezuelan music."

At the turn of the century a number of composers established a modern "school" of Spanish music, one of these was the great pianist Isaac Albeniz. His suite *"Iberia"* contains several romantic and colourful "portrayals" of Spanish cities; it is from this suite that *Granada* (first transcribed, with Albeniz's complete approval, by Francisco Tarrega) is taken.

Through the ages Spanish composers for the keyboard have been deeply influenced by the sounds and patterningss of the guitar and its music. Like Albeniz, Malats was no exception and his attractive little *Serenade* fits the guitar as comfortably as it fits the piano for which it was originally written.

The solo items on this record illustrate the heavy degree to which the guitar has turned to transcription in its search for a wider repertoire. The acid test of *any* transcription is "does it succeed." In these cases as least, the answer must be "yes."

John W. Duarte

John Zaradin made his London debut in 1968 at the Purcell Room, South Bank. In the same year he made the first of many television appearances when he won First Prize on Granada's "Firstimers" programme. A varied musical career covering concerts, recitals, cabaret and composing, led in 1970 to John Zaradin's first broadcast for ORTF, Paris. It was there that he met Alexandre Lagoya, under whom he subsequently studied.

Sine Qua Non Superba—Never-before-released recordings, presenting great music and performers from the United States and Europe. From Sine Qua Non, *the Indispensable Recordings, providing the greatest value in classical music today.*

An EMI Recording © 1972. *Produced by* John Boyden & Anton Kwiatkowski / *Cover Art:* William Barnes / *Production Co-ordinator:* Peter F. Ross—SQN Productions

---

℗ 1976, SQN Productions, One West St., Fall River, MA 02720/Made in USA


BRIAN TAYLOR

APL1-2161

BRIAN TAYLOR



RECORDS ARE YOUR BEST ENTERTAINMENT VALUE

MICHAEL KENNEDY — *acoustic and electric rhythm guitar, lead electric guitar*
RON GETMAN — *acoustic and electric rhythm guitar, lead electric guitar, pedal steel guitar, background vocals*
JOHN CROWDER — *bass guitar, background vocals*
STEVE TUBIN — *acoustic piano, electric piano, arp synthesizer, moog, organ*
GLEN MITCHELL — *acoustic piano, electric piano, arp synthesizer, organ, background vocals*
RICHARD CROOKS — *drums, percussion*
ERIN DICKENS — *background vocals*
ANN E. SUTTON — *background vocals*
AND
SONNY HAHN — *additional electric and acoustic guitar on "Lovestruck"; acoustic lead guitar on "Seed of Music" and electric lead on "Free Soul Spirit Symphony"*
PAMELA SUE HOLLISTER — *harp on "And Still Be Loving You"*
JAN JACOBS — *flute on "And Still Be Loving You"*
HOWIE BLOOM — *bass on "Elvi"*
JERRY RICCI — *drums on "Elvi"*
JOHN LISSAUER — *tenor saxaphone on "If"*

Executive Producer: Lou Bolognese
Produced by Don Casale and Brian Taylor
Assistant to the Producers: Dennis Ricci
Engineered by Don Casale
Mixed by Don Casale and Brian Taylor
Assistant Engineer: Bill Kessler
Food for the masses: Buffy Troyce
Recorded and Mixed at Quad 2 Recording Studios, Merrick, Long Island
Photography by Nick Sangiamo
Art Direction by Acy Lehman

MANAGEMENT AND DIRECTION:
JOSEPH E. D'IMPERIO
AND
LOU BOLOGNESE

Thanks to:
(In New York)
Dennis and Jerry Ricci, Mitchell Schoenbaum, Susie McCusker (the songlady), Jerry Love, Barbara Moore, Jacob Solomon, Noel Turner, Kathy Bolognese, Sam and Francis DeBenedictis and Frank Costa
(In Los Angeles).
Mike Sheely, Jamie Stellinger, George Harding, Paul Lance, Don Dunn, Colin Cameron, Johnny and Helen Haymer, Michael Rosenfeld, Jan Sisco, Bruce Riley, Keith Robertson, Ronnie Vance, Richard Hirsch, Vivian, Gloria, Frogg, Pamela (and her prayers) ..Jon and very special thanks to Mr. Arnie Graham in Hollywood.

Brian

ick (ASCAP 3:17)
I Was Wrong (ASCAP 4:05)
If (BMI 6:38)
Pure Natural Love (BMI/ASCAP 2:55)
Seed of Music (ASCAP 5:23)

SIDE B

Who Do You Love (BMI 3:35)
And Still Be Loving You (ASCAP 4:00)
Elvi (BMI 4:15)
Shine Sun (ASCAP 3:56)
Free Soul Spirit Symphony (BMI 3:58)
Just One Night/Photographs (BMI 9:11)
Arrangements by Brian Taylor, Mike Kennedy and "The Players"
Strings arranged and conducted by John Lissauer

The word *crossover* is used more and more to define artists of the genre Brian Taylor represents — allowing such a performance to bridge two or more musical categories at one time. The implication being that the artist sings or plays in a country idiom but sells pop — or has a jazz image and becomes commercial to a popular degree, etc. It is a handy reference for cataloging purposes but unfortunately inaccurate by implication at times. The implication being that one idiom is natural to the artist and the rest acquired — this is not always so.

Brian, for example, has traveled our country — settling for years at various locations — and experienced multiple dimensions of self expression; it is this synthesis that tempers and shades this artist's choice of, and approach to, his music. To specify an audience for Brian would be pretentious — there is something there for everyone. The humility born of a full life's experience encourages him to supersede self presentation with his understanding and presentation of the composer's lyric and melody.

Whether the song is his own, or that of another composer, Brian Taylor is freely about universal communication.

R. K. Monica

TMA(S) ® Registered ® Marca(s) Registrada(s) RCA Corporation
© 1977, RCA Records, New York, N.Y. ® Printed in U.S.A.

RCA
APL1 2161 STEREO

Motown CLASSIC Vinyl

MARTHA AND THE VANDELLAS

GREATEST HITS

My Baby Loves Me
Dancing In The Street
Quicksand
Love Is Like A Heat Wave
Come and Get These Memories
In My Lonely Room
Love (Makes Me Do Foolish Things)
A Love Like Yours (Don't Come Knocking Everyday)
Live Wire
Nowhere To Run
You've Been In Love Too Long
Wild One



2828ML

ORIGINALLY RELEASED 5/4/66

Distributed in the United States by MCA Distributing Corporation

0 5010-92828-1 4

THE DETROIT SOUND

Martha and the Vandellas Greatest Hits



Call it "soul," call it "blues," call it what you will—it must be acknowledged that what it has is a particular unique and attractive hit sound that Martha Reeves, lead singer, and her cohorts, Rosalind Ashford and Betty Kelley, who make up Martha and The Vandellas, have successfully been generating for more than just a little while. As leading exponents of "The Detroit Sound," the Vandellas have constantly ridden the top of the charts.

This package of great hits from "Martha and The Vandellas" is sure to become a treasured collection. As you listen, fond memories of excitement and nostalgia are stirred and reborn. Motown has paid rightful recognition to The Vandellas by honoring them with this "Greatest Hits" collection, as Motown has in the past honored Marvin Gaye, Mary Wells, The Miracles, and The Marvelettes. Each of these Greatest Hits albums holds a unique place, and the "Martha and The Vandellas Greatest Hits" album rightfully joins them.

-Scott St. James-

© Copyright 1966
All Rights Reserved
Motown Record Corporation Printed in U.S.A.

SIDE 1

MY BABY LOVES ME
COME AND GET THESE MEMORIES
LOVE IS LIKE A HEAT WAVE
DANCING IN THE STREET
QUICKSAND
LIVE WIRE

SIDE 2

YOU'VE BEEN IN LOVE TOO LONG
IN MY LONELY ROOM
LOVE (MAKES ME DO FOOLISH THINGS)
A LOVE LIKE YOURS
(DON'T COME KNOCKING EVERYDAY)
NOWHERE TO RUN
WILD ONE

OTHER ALBUMS AVAILABLE FOR YOUR LISTENING PLEASURE



MS-141V1



MS-145V1



MS-138V1



MS-139V1

THIS ALBUM PRODUCED BY
MOTOWN RECORD CORPORATION

MOTOWN®

TRADE MARK MOTOWN RECORD CORPORATION


Classic International Filmicals
ORIGINAL SOUND TRACK RECORDING
BORN TO DANCE
STARRING "THE BROADWAY MELODY GIRL"
Eleanor Powell
with
JAMES STEWART • VIRGINIA BRUCE
UNA MERKEL • SID SILVERS
FRANCES LANGFORD
RAYMOND WALBURN
ALAN DINEHART • BUDDY EBSEN
SEVEN COLE PORTER SONGS YOU'LL LOVE!
"Easy to Love"
"I've Got You Under My Skin"
"Swingin' the Jinx Away"
"Hey, Babe, Hey"
"Rap-Tap on Wood"
"Rolling Home"
"Love Me, Love My Pekinese"
Directed by Roy Del Ruth
Produced by Jack Cummings
Metro-Goldwyn-Mayer PICTURE

BORN TO DANCE

THE CAST

NORA PAIGE	ELEANOR POWELL
TED BARKER	JAMES STEWART
LUCY JAMES	VIRGINIA BRUCE
JENNY SAKS	UNA MERKEL
"GUNNY" SAKS	SID SILVERS
"PEPPY" TURNER	FRANCES LANGFORD
CAPTAIN DINGBY	RAYMOND WALBURN
"MUSH" TRACY	BUDDY EBSEN
McKAY	ALAN DINEHART

MUSICAL NUMBERS

SIDE I – 25:40

Opening Titles
A. Rolling Home – JAMES STEWART, BUDDY EBSEN, SID SILVERS, FOURSOME QUARTET; and MALE CHORUS.

2. Rap–Tap on Wood – ELEANOR POWELL & THE FOURSOME
3. Hey, Babe, Hey – JAMES STEWART, ELEANOR POWELL, UNA MERKEL, FRANCES LANGFORD, SID SILVERS & BUDDY EBSEN
4. Love me, Love my Pekinese – VIRGINIA BRUCE and CHORUS
5. Easy to Love – RAYMOND WALBURN, JIMMY STEWART, and ELEANOR POWELL

SIDE II – 23:40

1. I've Got You Under My Skin – VIRGINIA BRUCE
2. Easy to Love – FRANCES LANGFORD and BUDDY EBSEN
3. Audition Dance – ELEANOR POWELL
4. Swingin' The Jinx Away – FRANCES LANGFORD, ELEANOR POWELL and ENSEMBLE.
Easy to Love: Finale – JAMES STEWART, BUDDY EBSEN & THE FOURSOME.

C.I.F. 3001

"Born to Dance" is an unforgetable compilation of song and dance in the classic Hollywood tradition. It makes it's long awaited appearance on record for the first time, and hosts an array of dazzling talent. This lavish score is by the most sophisticated composer and lyricist in America, Cole Porter.

The story concerns Nora Paige (Eleanor Powell) who gets a job in the Lonely Hearts Club in New York City from Jenny Saks (Una Merkel), who is in charge of the club. Jenny married her dancing partner, Gunny Saks (Sid Silvers) in a marathon contest but he enlisted in the navy two days after their marriage so she has kept their child a secret from him.

Nora meets Ted Barker (James Stewart) in the club and they fall madly in love but their romance is broken when Lucy James (Virginia Bruce) visits Ted's ship for publicity pictures. The musical comedy star's dog falls overboard and Ted rescues it, much to the delight of Lucy's press agent who makes a romance story out of the whole affair. Nora reads about it in the paper and refuses to see the broken-hearted Ted who arranges for Nora to get into Lucy's show as the latter's understudy without either girl knowing he was the instigator.

Lucy is now infatuated with Ted who says he objects to the publicity. Lucy tells her press agent that she won't open the show if another line goes into the paper. Lucy adds that she is really serious and would like an excuse in order not to have to appear in the show. The night before the opening Ted phones the leading Broadway columnist an especially concocted story about Lucy and himself, the next morning this story appears in the papers, and Lucy walks out on the show. Nora steps into her part and is a sensation. Jenny has known about the plot all along, and she tells Nora the truth. Nora and Ted are happily united.

Meanwhile, Jenny has decided that she loves Gunny. She tells him so and also about their child. He is overjoyed, but then grows disconsolate. For he has just joined up for another four years.

The plot also includes the talents of Frances Langford and Buddy Ebsen with the United States Navy as it's background.






Make Believe
KATHRYN GRAYSON

The Glorious Voice Of Kathryn Grayson

KATHRYN GRAYSON for the first time in over twelve years is presented here in this album for you to hear and know the beautiful and rich talent of this great artist in a generous helping of songs never before released on record — musical gems ranging from Opera, Strauss Classics and famous Operetta solos capturing the charm and glorious vocal talents remembered through The Golden Era of the Great Hollywood Film Musical — among them **'SEVEN SWEET HEARTS', 'THOUSANDS CHEER', 'ANCHORS AWEIGH', 'TWO SISTERS FROM BOSTON', 'THAT MIDNIGHT KISS', 'SHOWBOAT', 'THE DESERT SONG', 'KISS ME KATE'** and **'THE VAGABOND KING'.**

We know this recording will delight you and hope this will be the first in a series of albums representing the many great vocals of KATHRYN GRAYSON.

SIDE ONE

1. MAKE BELIEVE (Radio Broadcast) from 'Showboat' 1951
2. DAYBREAK from 'Thousands Cheer' 1943
3. ARDON GL' INCENSI (MAD SCENE) from 'Lucia Di Lammermoor' 1941
4. WAIT TILL YOU SEE HIM deleted from 'Grounds For Marriage' 1951
5. YOU AND THE WALTZ AND I from 'Seven Sweethearts' 1942
6. VOICES OF SPRING 1941
7. ROMANCE from 'The Desert Song' 1953

SIDE TWO

1. TALES FROM THE VIENNA WOODS 1941
2. TOMORROW MEANS ROMANCE from 'The Kissing Bandit' 1948
3. GAY PARISIENNE from 'The Desert Song' 1953
4. SHADOW SONG from 'Dinorah' 1941 'Rio Rita'
5. ONE, TWO, THREE, PAUSE duet with ORESTE deleted from 'The Vagabond King' 1955
6. A HARP, A FIDDLE AND A FLUTE deleted from 'The Vagabond King'
7. SOMEDAY from 'The Vagabond King'



THIS ALBUM IS MADE POSSIBLE THROUGH THE PRIVATE COLLECTION OF 'THE FRIENDS OF KATHRYN GRAYSON'.


KATHRYN GRAYSON
Let There Be Music

KATHRYN GRAYSON





Side One

1. LET THERE BE MUSIC 1943
2. SPARGI D'AMARO PIANTO (MAD SCENE) from 'LUCIA DI LAMMERMOOR' 1941
3. SEMPRE LIBERA from 'LA TRAVIATA' 1943
4. TAKE A CHANCE ON ROMANCE 1945
5. TIME AFTER TIME 1947
6. THINE ALONE (Hollywood Bowl Concert.) - Duet with MARIO LANZA 1948
7. LOVE IS WHERE YOU FIND IT 1948
8. THEY DIDN'T BELIEVE ME - Duet with MARIO LANZA 1949
9. WHERE THINE THAT SPECIAL FACE 1950



Side Two

1. STOLTA PAURA I'AMOR (LOVE DUET) with MARIO LANZA from 'MADAME BUTTERFLY' 1951
2. THE DESERT SONG - Duet with GORDON MACRAE 1953
3. HI LILLI HI LO 1969
4. BOTH SIDES NOW 1969
5. SCARBOROUGH FAIR - Duet with HOWARD KEEL 1969
6. UN BEL DI VEDREMO from 'MADAME BUTTERFLY' 1969
7. WHAT IS A YOUTH - Duet with DINO DANT'E 1970

















• Motown • CLASSIC • Vinyl •

THE SUPREMES

I Hear A Symphony



MOTOWN

2805ML

THE SUPREMES

I Hear A Symphony

I sat one night last summer in one of the hallowed halls of the entertainment world. I had come to see three young ladies who have reached the peak. The room was crowded, the atmosphere was alive with excitement, people were busy in conversation, in just plain enjoying themselves. A few moments later a phenomenon that I have never experienced before occurred. A sophisticated urbane audience had suddenly become completely enraptured and had fallen in love with these young ladies. I suddenly had the feeling that this room, which moments before had been crowded with others was now only occupied by myself, Diana, Florence, and Mary. Their hold upon me continued until suddenly I realized they had completed their performance and they were leaving the stage. I have seen audiences before unwilling to allow entertainers who have satisfied them get off the stage, but never like this. The crowd that night, I understand, only re-enacted what has occurred many times earlier with the Supremes and has continued to occur since then.

The phenomenon which is the Supremes seems to be boundless. They have flashed across the horizon, these three charmers, and marked themselves indelibly upon the hearts and minds of the world. A permanent part of the entertainment world, the Supremes have thrilled and captivated all audiences, whether in the finer clubs throughout this country and Europe, or on concert tour. Again, as always, the charm, warmth and style, which is synonymous with their name, is here present. Diana Ross, Florence Ballard and Mary Wilson, front and center, take the stage and give us "I Hear A Symphony."

by Scott St. James

SIDE ONE:

STRANGER IN PARADISE
YESTERDAY
I HEAR A SYMPHONY
UNCHAINED MELODY
WITH A SONG IN MY HEART
WITHOUT A SONG

SIDE TWO:

MY WORLD IS EMPTY WITHOUT YOU
A LOVER'S CONCERTO
ANY GIRL IN LOVE
(KNOWS WHAT I'M GOING THROUGH)
WONDERFUL, WONDERFUL
EVERYTHING IS GOOD ABOUT YOU
HE'S ALL I GOT

PRODUCED BY HOLLAND & DOZIER



LAMONT DOZIER—BRIAN HOLLAND—EDDIE HOLLAND

Holland-Dozier-Holland, songwriting and producing team, form a 'behind the scenes' force that has helped skyrocket the Supremes to their position as the top female vocal group in the world.



2805ML



MS-138V1



MS-162V1

THESE ALBUMS AVAILABLE FOR YOUR LISTENING PLEASURE.

ORIGINALLY RELEASED 2-18-66

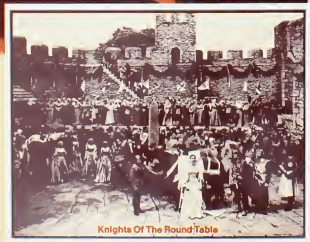
Distributed in the United States by MCA Distributing Corporation
©1966 AND TRADEMARK MOTOWN RECORD CORPORATION

Miklós Rózsa Conducts His Great Film Music

The Royal Philharmonic Orchestra

Deutsche Grammophon
STEREO 2584 013









Miklós Rózsa Conducts His Great Film Music

Deutsche Grammophon
STEREO 2584 013

The Royal Philharmonic Orchestra

Leader: Erich Gruenberg

Conducted by Miklós Rózsa



Side One

The Thief Of Baghdad
1940. A Short Suite
(including "I Want To Be A Sailor")

A Double Life
1948. Prelude

Lost Weekend
1945. The Walk Along Fourth Avenue

A Time To Love And A Time To Die
1958. Love Scene

The Naked City
1948. Pursuit and Epilogue:
The Song Of A City



Side Two

Knights Of The Round Table
1953. Suite

Diane
1955. Finale

The Story Of Three Loves
1953. Nocturne and Love Scene

Young Bess
1953. Suite

DETAILED NOTES AND FILM STILLS ARE ENCLOSED

Music Associate: Larry Ashmore
Music Consultent: Christopher Palmer
Recording Engineer: Peter Edwin
Recording Producer: Brian Culverhouse
Associate Producer: Gordon Gray
Recorded and Mixed at Abbey Road Studios, London
Synthesizer on 'Lost Weekend' by Electrophon
Stills by courtesy National Film Archive.
Film Review, Miklos Rozsa and Christopher Palmer.

Printed in Germany by Neef, Wittingen

The stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.

HOLLYWOOD SOUNDSTAGE
SCENE 1 TAKE 4/14

Jeanette Nelson
MacDONALD ★ EDDY

ORIGINAL MOTION PICTURE SOUND TRACK

Rose Marie



REGINALD OWEN · ALLAN JONES · JAMES STEWART · ALAN MOWBRAY · GILDA GRAY



JEANETTE MacDONALD

NELSON EDDY

in

"ROSE MARIE"

Rose Marie, originally a musical play produced by Arthur Hammerstein, opened at the Imperial Theatre, New York, September 2, 1924 and closed January 16, 1926, running two years. The cast included Mary Ellis, Dennis King, William Kent. It opened in London in 1925 and ran two years there, at the Drury Lane Theatre. The Magador Theatre in Paris first saw "Rose Marie" in 1926 where revivals of it have been produced almost every year since.

In 1927 the great musical spread to Berlin, and, simultaneously, Australia. At the same time five road companies were operating in America. It was one of the greatest successes of the speaking stage.

In 1936 "Rose Marie" was made into a talking picture, one of the outstanding productions of the year.

Furthermore, it was filmed almost entirely out-of-doors, in the gorgeous mountain lake setting of the Sierra Nevadas, Lake Tahoe.

The Totem pole number "Totem Tom-Tom," was filmed at Emerald Bay, on Lake Tahoe, peopled with more than seven hundred Indians in a setting of towering grotesque totems; the Indians were brought from reservations and towns within a radius of a 1000 miles of Lake Tahoe. Besides the Piutes and Washoes were Shoshones, Cherokees, Diggers and Newarks.

Herbert Stothart, who with Rudolph Friml, wrote the score, has written several new numbers for the screen production. He personally conducted the Symphony orchestra in the recordings, additional lyrics were provided by Gus Kahn.

SYNOPSIS

MARIE DE FLOR, the beautiful and glamorous opera star, is on a successful tour of Canada. While in Montreal, she makes a conquest of the Premier of Canada, for a purpose. Her brother, Jack Flower, her only living relative, is in prison in Canada for participating in a hold-up. She hopes to get the Premier to pardon him. During a party for the Canadian officials, Boniface, a half-breed, calls at her apartment and tells her that Jack has escaped prison and killed a "mountie," and that he is hiding in the shack where Boniface's mother lives in the north woods. He has sent the half-breed for money. Marie decides to accompany him to see her brother. She borrows her maid's shabby little bag and coat, and starts out with Boniface.

ON arriving at the last outpost of civilization, Marie prepares to buy suitable clothing for the remaining part of the trip. Boniface steals her purse, and the shop-keeper advises her to tell the Northwest Mounted Police about it. She doesn't want to do this, however. She tries to earn some money by singing in a dance hall. The habitues of the place don't appreciate her type of singing, however, and she is discouraged. But Sergeant Bruce of the Mounties, who has been sent to capture Flower, recognizes the lovely diva and when she leaves, he follows her.

He tells her that he has learned that she has lost her money. He says that her suitcase is at headquarters, and she stops in to get it. He asks her what her name is, and glancing at the initial "R" on the bag, she tells him her name is Rose. He finishes: "Marie de Flor." He gathers the impression that her name is Rose Marie, but that she drops the Rose part for her stage work. He offers to help her get back her purse and takes her to the place where the Indians are staging their dances. Rose Marie manages to see Boniface alone and he gives her back her money and they plan to continue the trip.

MEANWHILE, Bruce, being a very astute young man, wonders why Rose Marie is in this wild country. He suddenly realizes that her last name is the Spanish version of Flower, and that she must be the hunted man's sister. He decides to follow her. When Boniface sees that Bruce is following them, he bolts, leaving Rose Marie alone. Bruce takes care of her and they go on together. He finally leaves her, hoping that she will lead him to her brother. They have fallen deeply in love with each other, but he cannot shirk his duty, even though it means that he loses her. She leads him right to her brother, and Flower becomes his prisoner. In vain Rose Marie tries to call Bruce back to her with the Indian Love Call, which he taught her.

MARIE DE FLOR returns to the operatic stage. One night, while singing Tosca, she collapses. She suffers a complete breakdown and seems to have lost all desire to recover. Her kindly manager, knowing of her love for Bruce, sends for him. He comes to her, answering the Love Call as she sings it, and together their voices blend in the exquisite melody as he takes her in his arms.

SIDE I

1. Romeo Et Juliette Medley (Music by Gounod)

Act 1—Capulet's Ball-Chorus
Recitative-Baritone & Allan Jones
Waltz-Jeanette MacDonald
Finale Montage-Chorus
Act 3—Duels
Act 4—Potion Scene
Act 5—Final Duet-Jeanette MacDonald & Allan Jones

2. Pardon Me, Madame. . . . . Jeanette MacDonald & Chorus
3. The Mounties . . . . . Nelson Eddy and Chorus
4. Dinah. . . . . Jeanette MacDonald
Some of These Days. . . . . Jeanette MacDonald & Gilda Gray
Rose Marie. . . . . Nelson Eddy

SIDE II

1. Totem Tom-Tom. . . . . Robe, Alacorn (Dancers) & Chorus
2. Just For You. . . . . Nelson Eddy
3. 3 Blind Mice. . . . . Jeanette MacDonald
4. Indian Love Call. . . . . Jeanette MacDonald & Nelson Eddy
5. Indian Love Call. . . . . Jeanette MacDonald
7. Tosca-Act IV Finale. . . . . Jeanette MacDonald and Allan Jones
8. Indian Love Call. . . . . Jeanette MacDonald and Nelson Eddy

Finale

Music & Lyrics Rudolf Friml & Herbert Stothart
Additional lyrics by Oscar Hammerstein & Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young and Harry Akst
"Some of These Days" by Shelton Brooks

Cover Design/Dennis Preato

℗ © HOWARDS INTERNATIONAL 1980

MR KEN
WILLIAMS

DAN SIMON

COME PARTY WITH ME



COME PARTY WITH ME

DAN SIMON

MUSIC ARRANGED AND CONDUCTED BY SIR FRANKIE McINTOSH

SIDE A

COME PARTY WITH ME
PARTY TIME

SIDE B

TAKE ME HOME TONITE
TAKE ME HOME CLUB MIX

MUSICIANS

KEYBOARDS:	FRANKIE McINTOSH
SYNTHESIZERS:	FRANKIE McINTOSH
GUITAR:	GEORGE VICTORY
GUITAR:	MILES McINTOSH
BASS:	MARCELLINO
DRUMS:	FRANKIE McINTOSH & DAN SIMON
DRUMS OVERDUBS:	DAN SIMON
BACKUP VOCALS:	CHARMINE YATES
	KEITH "DESIGNER" PRESCOTT
	GEORGE VICTORY
	DAN SIMON
ENGINEER:	CHARLES DOUGHERTY
MIXING ENGINEER:	JON EVANS

RECORDED AT KRYSTAL SOUNDS STUDIO, BROOKLYN, NY

URN Records

LYRICS:	DONNA WASHINGTON
PRODUCER:	FRANKIE McINTOSH
EXECUTIVE PRODUCER:	URN RECORDS

TAKE ME HOME TONITE COMPOSED BY DAN SIMON & TANNIE PETERS

SUPPORTING CAST

GLENFORD "AZARA" CHARLES	"PING" PETERS
SHARON CHARLES	TANNIE PETERS
LEVI FORDE	NEOLA SCOTT
ERROL "SIAH" ISSACS	JOYCE OUAMINA
ROBERT MORRIS	RICARDO OUAMMIE
DENNIS NANTON	HAMMY REID
ERROL PAYNTER	YOLANDE RICHARDSON
JOE McKIE	LENNOX SIMON

Cover Design: DENNIS NANTON

To Mr. Frankie McIntosh, thanks for your tremendous contribution, care and professionalism that you demonstrated on this project.
My special thanks to all those who have helped to make this project become a reality; to my fans and all DJ's, thanks for your support.
May God bless you.
Love,
DAN

Distributed in USA by W. B. Records
1455 Fulton Street
Brooklyn, NY 11216
Tel.: (718) 773-4551

For bookings in USA - Call (718) 922-4500, (718) 629-2925, (718)625-7251
For bookings in the Caribbean call Douglas De Freitas
BDS Recording Studio, St. Vincent, W.I.
Tel.: 71065

ZERELDA'S FASHIONS
Contractors & Manufacturers
828 Utica Ave.
Brooklyn, NY 11203
Neola Scott
718-462-1325

BIR INC.
SERVING BROOKLYN
QUEENS, BRONX
LONG ISLAND & FLORIDA
BETTER IMAGE REALTY, INC.
803 UTICA AVENUE
BROOKLYN, NEW YORK 11203
718-922-4500
Donna Washington
LICENSED REAL ESTATE BROOKER

SQUARE DEAL
Shippers & Movers, Inc.
925 Utica Ave.,Brooklyn, N.Y. 11203 (Bet. Snyder & Church Aves.)
Tel. 718-498-1444
We Ship to
The Caribbean * Central & South America * Rest of the World
LAND * SEA * AIR
"We Ship More for Less"

For All Legal Needs
Contact The Legal Office Of
LENNOX J. SIMON, Esq.
242 East 92nd St., Brooklyn, N.Y. 11212, Suite 2
New York: 718-922-2143 Washington: 202-269-1587
Specializing In Areas Of
*Consular Immigration And International Law

SPECIAL THANKS AND PRAISE TO THE MOST HIGH FOR HIS SUPPORT, STRENGTH, GUIDANCE AND FOR MAKING ALL POSSIBLE ONCE AGAIN.

1991 PUBLISHED BY URN RECORDS B.M.I.

1991 UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS


THE PONY EXPRESS
STEREO
REBEL-SLP-1513
PREVENT BIRTH DEFE
PONY EXPRESS

THE PONY EXPRESS

REBEL-SLP-1513



JIM ARTHUR



STEVE BARNES



TOM EADES



PHIL ROE

In January of 1972 three resident physicians and a law student joined to form a contemporary bluegrass ensemble, encompassing the musical experience, rearing, and down-home qualities of each individual in the group. Molded from the hills of Kentucky, mountains and plains of Georgia, and the delta land of Tennessee, the PONY EXPRESS has come from back-porch pickin'-and-singin' to their own interpretation of bluegrass music. Their first album brings together a blend of oldtime up-the-hollow pickin' and contemporary expression as diversified as the writing styles of Grandpa Jones and Jerry Jeff Walker.

Through a true feeling for bluegrass music and their own inventiveness, tempered by the recorded style of many bluegrass greats, PONY EXPRESS seeks a unique interpretation of traditional bluegrass.

SIDE 1

1. AMAZING GRACE (arr. BARNES & ARTHUR)/CLINCH MOUNTAIN BACKSTEP (RUBY BAKES) (2:48)
   IAP PUBLISHING CO. B.M.I./LOIS PUBLISHING CO. B.M.I.
2. SONG OF THE WILDWOOD (BOB Mc DILL) GOLD DUST INC. (3:28)
   JIM ARTHUR-LEAD VOCAL
3. GYPSY SONG MAN (JERRY JEFF WALKER) COTILLION DANIEL B.M.I. (1:58)
   JIM ARTHUR-LEAD VOCAL
4. RAISED BY THE RAILROAD LINE (PAUL CRAFT) GLAZER PUBLISHING CO. B.M.I. (3:28)
   TOM EADES-LEAD VOCAL
5. LONELY INDIAN (arr. BARNES & ARTHUR) (1:45)
   IAP PUBLISHING CO. B.M.I.
6. RAININ' HERE THIS MORNING (GRANDPA JONES) (3:14)
   STEVE BARNES-LEAD VOCAL

PERSONNEL

Jim Arthur	5 String Banjo/Lead Guitar
Steve Barnes	Mandolin/Lead Guitar
Tom Eades	Acoustic Bass
Phil Roe	Rhythm Guitar

SPECIAL THANKS TO:

Charlie Lewis/Sons Guitar,
Courtesy of Strings 'N Things
Cooperstown, Memphis, Tennessee

© 1972 REBEL RECORDING CO. INC.

CREDITS

Produced by:	Shoaf and Scherer Memphis, Tennessee
Recorded at:	Pepper & Tanner Memphis, Tennessee
Engineer:	King Brumley
Cover Photo:	TMOS
Liner Photos:	Scherer
Recorded:	August, 1972

SIDE 2

1. SAILING, SAILING (PAUL CRAFT) JACK MUSIC INC. (1:52)
   TOM EADES - LEAD VOCAL
2. STUART'S REEL (BARNES & ARTHUR) (1:47)
   IAP PUBLISHING CO. B.M.I.
3. MR. DOJANGLES (JERRY JEFF WALKER) COTILLION DANIEL B.M.I. (4:42)
   JIM ARTHUR - LEAD VOCAL
4. TEARDROPS KISS THE MORNING DEW (PAUL CRAFT) ROCKY TOP B.M.I. (1:53)
   PHIL ROE - LEAD VOCAL
5. COO - COO (BONNIE BUCKE) IAP PUBLISHING CO. B.M.I. (2:11)
   PHIL ROE - LEAD VOCAL
6. HOBO'S LULLABY (GOEBEL REEVES) SANGA MUSIC D.M.I. (4:10)
   TOM EADES - LEAD VOCAL

ADDITIONAL ALBUMS AVAILABLE



REBEL-SLP-1507



REBEL-SLP-1508



REBEL-SLP-1509



REBEL-SLP-1510



REBEL SLP-1511

RECORD MFGD. IN U.S.A.

PRINTED IN CANADA

FOR A FREE COMPLETE CATALOGUE WRITE REBEL RECORDING CO., P.O. BOX 246 MT. RAINIER, MD. 20822-U.S.A.

Julio Jaramillo

ESCANDALO

NUVOX
LPV 104



Julio Jaramillo

NUVOX
104

ESCANDALO

JULIO JARAMILLO, joven cantante Ecuatoriano, con su voz de suaves modulaciones y su personal estilo, ha sabido colar hondo en los públicos de toda América, amantes de la canción popular, sentida y romántica.

Este Long-Playing titulado ESCANDALO contiene las canciones más famosas que han sido popularizadas por el excelente artista JULIO JARAMILLO.

JULIO JARAMILLO ha estado en primer lugar en los *hits-parade* de los más importantes países de centro y suramérica. Ahora con este Long-Playing "Escándalo" se presenta al público neoyorkino con una selección preciosa de melodías escogidas. No hay que vaticinar que JULIO JARAMILLO se convertirá en el favorito del público hispano en New York.

LADO 1

1 - ESCANDALO
2 - NAVIDAD
3 - DESANDANDO
4 - A MI MADRE
5 - TODO ACABO
6 - PASADO

LADO 2

1 - CARNAVAL EN MI ALMA
2 - AMOR ETERNO
3 - AMIGOS Y MUJERES
4 - TU TORMENTO
5 - PASION DE AMOR
6 - ESTARE A TU LADO

DISTRIBUIDO POR
REMO RECORDS CORP.
664 10th AVENUE • NEW YORK, N. Y. 10036 • Teléfono: LT. 1-9083

the

GOSPEL HOUR †

Inspirational Favorites

VOL 1

DR. OLIVER B. GREENE
SPEAKER AND DIRECTOR

SELECTED HYMNS FROM THE GOSPEL HOUR PROGRAMS
A Bible Teaching Ministry Broadcast Daily Throughout America

FAVORITE HYMNS
from
THE GOSPEL HOUR

AS HEARD DAILY, FROM COAST TO COAST, ON ONE OF AMERICA'S FOREMOST BIBLE TEACHING RADIO PROGRAMS, "THE GOSPEL HOUR".

Tell Me The Story Of Jesus — is one of the most listened-to Hymns of our day. For more than twenty-five years, it has been broadcast seven days per week, introducing The Gospel Hour Programs. This is truly one of the unique Ministries of our generation, whereby Dr. Oliver B. Greene has been sending forth Bible-Teaching Messages, reaching into each of our United States and neighboring Countries. The effectiveness of this enormous Radio Ministry has resulted in constant demands for Bible-Centered Literature, Commentary and In-Person Evangelistic Meetings.

God has enabled Evangelist Greene to meet these needs and has honored this ministry with the salvation of a countless number of souls.

Tell Me The Story Of Jesus — is the introductory selection to this group of your favorites, as recorded by our Gospel Hour Musicians.

Rev. Ralph McGilvra, Soloist Mrs. Georgia Horne, Pianist James A. Martin, Organist

Duets by Ralph McGilvra and Georgia Horne

SIDE ONE

TELL ME THE STORY OF JESUS
TEN THOUSAND ANGELS
SURELY GOODNESS AND MERCY
HONEY IN THE ROCK
JESUS CAN
I'M NOT ALONE

SIDE TWO

SHALL I TURN BACK?
LIVING FOR JESUS
O WHAT JOY — HE LIFTED ME
HE GIVETH MORE GRACE
IT'S NOT AN EASY ROAD
IT MAY BE TODAY
CHRIST IS ALL

Additional copies of this record can be secured by addressing your request to The Gospel Hour, Inc. P.O. Box 2024 Greenville, South Carolina

ELMER BIRD



BUMBLE BEE WALTZ



ANDREW JACKSON BIRD

It's no secret that many of the great fiddlers and banjo players of the past never got to record their music—that many of them never had the luck to encounter the dedicated agents of the Library of Congress who roamed the hills, nor the brash, fast-talking brokers from Columbia and Victor who wanted to make commercial records. This seems especially true in the mountains of West Virginia and eastern Kentucky, where travel was difficult and self-reliance a way of life. Here tales abound of legendary musicians who were content to preserve their music the old-fashioned way—passing it on to a select few who could respect it and honor it. This album reflects this process. It is a tribute to one such group of musicians: the Bird family, from Putnam County West Virginia, a family that, about the turn of the century, founded a musical dynasty that endures to this day.

Celebrating the music of the Bird family are two artists who literally need no introduction to lovers of traditional music: John Hartford and Elmer Bird. John and Elmer met in 1976 at the Skyline Bluegrass Festival in West Virginia, and found they had a mutual interest in old-time banjo playing and fiddle tunes. John saw in Elmer one of the best clawhammer banjo players he had heard, and Elmer saw in John a nationally known singer and songwriter who had the courage to develop a one-man show and begin to explore his own musical roots. The two began to perform some together, and found they had a number of things in common: both had learned their music at the hands of fine old-time fiddlers, John in Missouri and Illinois, Elmer in West Virginia; both had entered commercial music through playing bluegrass; both were successful and influential musical innovators, but with a keen respect for the older nineteenth century musics that fed and nurtured the newer styles. This project came about as John began to listen more and more to the tunes and tales Elmer had about his father, uncles, and cousins back in the rugged hills of western West Virginia. Soon, with John playing the fiddle and Elmer the clawhammer banjo, the two were resurrecting more and more of the old tunes Elmer's folks had played, working out not only the melodies, but the exact style that Elmer's uncles and father had used.

Andrew Jackson Bird (1892-1978), Elmer's father, was the youngest boy in a family of eleven, and learned a lot of his music from two older brothers, Winfred (1887-1953) and John (1889-1971). As they struggled to eke out a living on their rocky farm, Winfred and John whiled away their lonely nights playing old fiddle and banjo tunes that they learned from an old mountain man named Daner Bowles, who lived at the head of Turkey Creek, and provided the boys with musical instruments as well as an amazing repertory of tunes.

Sometime before the turn of the century, Bowles sold to Winfred an odd hide-head banjo with a birds-eye maple neck, and as Winfred went out to work in the fields, his six-year old brother Andy would take it and try to play the songs he had heard at the music parties at the Bird homestead. By 1910 Andrew was able to join his brothers as they played for local dances and gatherings, and soon he inherited the birds-eye banjo, and was playing on it unusual tunes like *Bumble Bee Waltz*. A generation later he passed the banjo on to his own son, Elmer, born in 1920, and as Elmer's interest in his family's old music rekindled in recent years, he had the instrument restored and began using it on his stage shows. "It doesn't like modern tunes like *Rocky Top*," jokes Elmer. "It plays them a mite poorly. The older tunes, they sound fine, though."

The Bird family was fierce about preserving the old styles and the old techniques, and repeatedly cautioned their younger members, "Now this is the way Daner Bowles played it." Daner, who probably died about 1925, represented a fiddling style that was fixed about the time of the Civil War, and in preserving Daner's style, Elmer is hanging on to over a hundred years of musical tradition.

Because of this, John and Elmer have not tried to slick up or rearrange or modernize these tunes. On the contrary, they have spent long hours trying to reconstruct exactly the way John Bird and Andrew Bird and George Bird and Winfred Bird played the tunes in the mountains of West Virginia sixty years ago. The results speak for themselves—and prove that the tunes remain strong and appealing to generations removed both in time and space from the rugged hills that gave them birth.

More information about the Bird family, and notes on the specific songs, are found on the enclosed flier.

—Charles Wolfe

BUMBLE BEE WALTZ
Produced by John Hartford
Arrangements by Elmer Bird
Mixed at The Cowboy Arms Hotel and Recording Spa, Nashville, Tennessee
Elmer Bird: Banjo
John Hartford: Fiddle
Cover photo by Michael S. Hall

SIDE ONE: Jimmy Johnson Bring the Jug Around the Hill • Little Methodist • Madge • Birdie • Sandy River Belle

SIDE TWO: Wild Goose • Hey, Hey, the Fun's All Over • Southern Gal • Bumble Bee Waltz • Cabin Creek

℗ © 1985 JOHN HARTFORD MUSIC BMI

Thanks to: Beulah Bird, John and Marie Hartford, George Bird, John Bird, Winfred Bird, Dr. Charles Wolfe, Ed Morris, Mark and Yolanda Howard, Creed Bird, Gene and Nancy Dickinson, Clela and Virgil Alfery, Lily May Ledford, the Putnam County Pickers, Dave Morris, Early Vermillion, and especially to my dad.

Hurricane Records
ROUTE 2 • BOX 130
HURRICANE
WEST VIRGINIA 25526

Anyone wanting to understand the repertoire of West Virginia's Bird family must start with some of the sense in which the various members saw their music. All were versatile musicians, and even John's brother Addison Bird, who did not play an instrument, was a legendary buck dancer who could do a back-step dance that actually tapped out the melody on the floor. But generally John emerged as the fiddler in the family, and Winfred and Andrew as the banjoists. As late as the 1920's, guitar players were still scarce in that part of the country, and for many of the dances held at Uncle John's or Andrew's house, the fiddle and banjo made up the string band. Young Elmer soon became a frequent visitor at his Uncle John's house. "We'd go over there every Saturday night after we finished work, and we'd play all night Saturday night, maybe sleep a little bit about daylight, get up and play all day Sunday, and then I'd walk the two and a half or three miles back over the hill to home." John's boy George also listened to the old tunes, and by the mid-1930's had joined his father and cousin Elmer in a regular string band that took in the local fiddling contests, square dances, auctions, and lodge hall parties: they were known simply as The Bird Brothers, or The Bird Boys.

By 1927 and 1928 modern technology was making its way into the hills, and the Birds would join neighbors from four miles around in walking up to the top of a high ridge at the Thornton place; there they would hook up a battery-powered radio and listen to The Grand Ole Opry from Nashville. They also listened to Andrew's new-fashioned talking machine, to phonograph records by banjo players like Uncle Dave Macon and fiddlers like fellow West Virginian Clark Kessinger. Uncle John didn't really think too much of Kessinger, though; "He jiggles the bow too much," he told Elmer. "He's too *modern*." And in fact, none of the older Birds cared much for modern things, nor did they care much for travel; few ventured far afield of their own county, and when Elmer and cousin George journeyed some miles down the country to seek work on an Ashland radio station, "My dad and uncles felt like we had left the world."

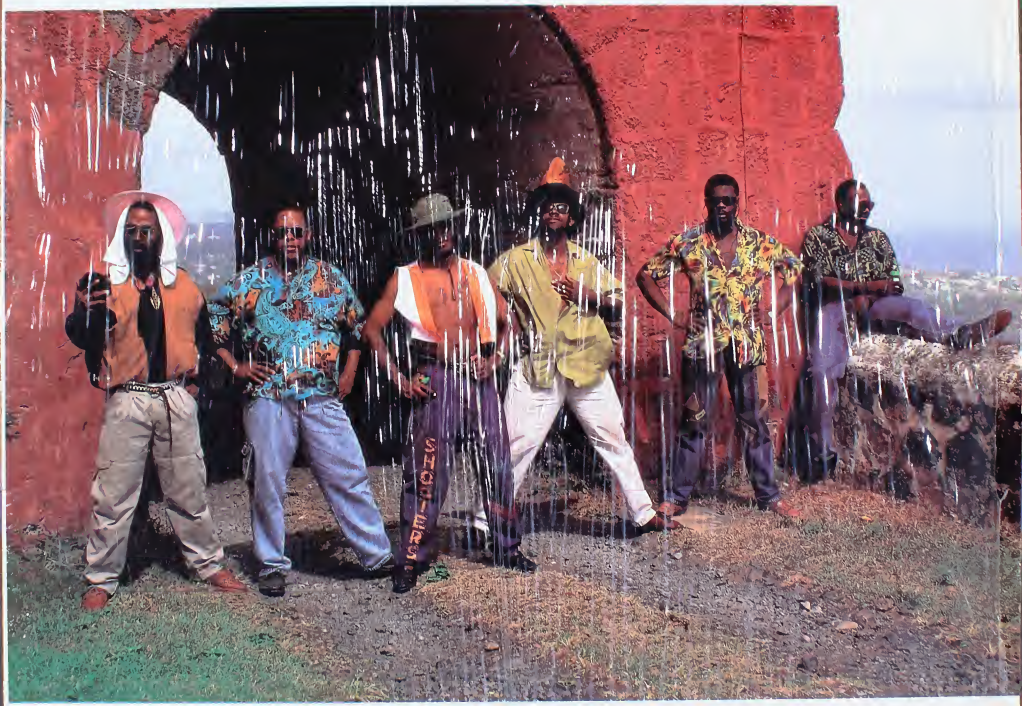
The tunes on this album represent a fair cross section of the ones Elmer remembers most vividly, and the ones he feels were most important to his family. ***Jimmy Johnson Bring the Jug Around the Hill*** features Elmer singing a few stray lyrics that his uncles would sing, probably to help new musicians get the shape of the tune. The tune seems reasonably well known to West Virginia fiddlers, appearing in the repertoires of Burl Hammons and Melvin Wine, and having been collected in the state since 1947. ***Little Methodist,*** by contrast, is not very well known; "Uncle John and Dad both played this," recalls Elmer. "Especially Dad. It seemed to be a better banjo tune than a fiddle tune." ***Madge*** was featured by Elmer's first cousin, George, with whom Elmer made his first foray into commercial music in the late 1930's; the two of them played for a time with recording star Asa Martin over Ashland, Kentucky radio. George was a devotee of Uncle Dave Macon, and "Madge" shows this; Uncle Dave recorded and performed the song under the title "Just Tell Them That You Saw Me," and the Weaver Brothers and Elviry made it popular anew when they featured it in the 1939 film "Grand Ole Opry." It was actually written in 1895 by a man named Paul Dreiser, author of "My Gal Sal," minstrel show performer, and brother of novelist Theodore Dreiser.

Birdie is probably the best-known tune here, having been recorded numerous times in the 1920's by West Virginia fiddlers: The Tweedy Brothers, the McClung Brothers, the Kessinger Brothers, Jess Johnson, and others. The tune seems to have originated in West Virginia, and was popular with Ed Haley and J.P. Fraley in more recent times; it appears to be based on an 1870 song by Charles A. White, "Put Me in My Little Bed." White was a Bostonian who wrote songs for minstrel groups such as the Georgia Minstrels. ***Sandy River Belle*** is also fairly well known, especially in Virginia, where it was recorded by The Blue Ridge Highballers in the 1920's and continues to be a favorite of Blue Ridge musicians; some West Virginia fiddlers know the tune as "Stoney Ridge Stomp." This was one of Uncle John's "contest tunes" that he used to win local fiddling contests—along with "Cabin Creek" and "Birdie." "Uncle John ran an even, long-stroke bow when he was playing," recalls Elmer, "and when he did 'Sandy River Belle' it looked like that bow was on an endless belt that just flowed."

Wild Goose is another rare one; "Uncle John and Dad both played this, and Uncle Winfred played it some, and that's the only people I've heard play it," notes Elmer. Kentucky fiddlers play a tune called "Wild Goose Chase," but it doesn't seem related to this. ***Hey, Hey, the Fun's All Over*** is another West Virginia favorite, having been recorded in 1927 both by the McClung Brothers (from the Beckley area) and the Williamson Brothers (from Logan county), and featured by the popular radio band, Uncle Henry's Kentucky Mountaineers. Well-known Kentucky fiddler J.P. Fraley does a more sedate version on his Rounder album. ***Southern Gal*** is another of cousin George's songs, one which John Hartford has traced, in print form, back to 19th century riverboat minstrels. ***Bumble Bee Waltz*** was "mainly my dad's tune; in fact, it was one of the first numbers I remember hearing my dad play, back when I was 4 or 5 years old," says Elmer. "It was the only tune my dad picked much on. He used the thumb and two fingers; he did a little other with two fingers, but most of the time he played clawhammer. The family didn't play many waltzes." In his travels, Elmer has never heard any other versions of this tune, nor does it appear in any West Virginia collections. ***Cabin Creek*** was "one of Uncle John's better tunes." Elmer remembers that his uncle Addison Bird, the family's great dancer, used to dance this at family gatherings. "He'd dance real lightly, doing what he called a 'double shuffle,' and his feet would stay real close to the floor, and they just did the tune. You could cut off the music, and still tell what tune he was dancing." There was a place called Cabin Creek, a coal mining town up above Charleston, and Elmer thinks the song originated there; he also thinks Uncle John learned it from Daner Bowles. A couple of versions of the song (a banjo piece and an unaccompanied vocal) exist in the West Virginia University archives. —*Charles Wolfe*

Hurricane Records
ROUTE 2 • BOX 130
HURRICANE
WEST VIRGINIA 25526

TOUCH



LETHAL

This Side
BAD GAS
LOVING CAN'T DONE
MIND YO PICKNEE

TOUCH

Other Side
KANGAROOO
NO!!
SEX WORLD
PRETENSE

LETHAL

Godfrey - Guitar and Vocals
Willis - Keyboards & Brass Synthesis
Bryan - Drums and KeyBoards
Julius - KeyBoards
Jill - Back Vocals
Rap - Francis (Fa Fa) Sealey

All songs Written by Ilil and Arranged by Willis and TOUCH.

Executive Producer: Carlos James and Junior Baccinus
Recording Engineers: Frank Agarrat, Tom Gonsalez and Cleve Scott
Jacket Design: Bryan and Jules
Typeset: QUIK-PRINT (St. Vincent) Ltd.
Photos: Tony da Silva
Mixed and Recorded: Blue Wave Recording Studio

TUNE INTO NBC RADIO 705

FEATURING
Bernard Johns, Glen Jackson
Martin Harry, Colin Cunningham
Nina Maloney, Pamela Barbour
Rake Kane, Paul Lowman
Hamish Pumpkin, Another Chance

BOOKINGS/RECORD DISTRIBUTION
JULIUS WILLIAMS Tel: 809-457-1970 SVG
STANDARD SHIPPERS INC. Tel: 718-462-1133

TOUCH COMMUNITY SERVICE
Evenettes Touch (Football team)
Touch Fire Strikers (Football team)
Touch Collos (Cricket team)
Touch Scalibos Arcos (Cricket)
Touch Scalibos (Netball team)
Falcon Touch (Netball team)

WILLIAMS ELECTRONIC SERVICE
For reliable service in PA systems and Lighting, Car Stereo equipment, Alarm System for Cars, Home and Business Houses, TV and Video repairs. Contact us at Halifax Street in Reliance Pharmacy Building 457 1976 or Campden Park 457 7333.

SVG General Services Ltd.
We sell anything for your vehicles.
Phone us: 809 457 1589

More Often, More Places!
liat
The Caribbean Airline
now serving 17 destinations

P. H. VELBA & CO. LTD.
We set the standard by which the others are judged

NITE LIFE
Party Centre of SVG

STANDARD SHIPPERS
718-462-1133

FC 442
STEREO

festival
CLASSIQUE

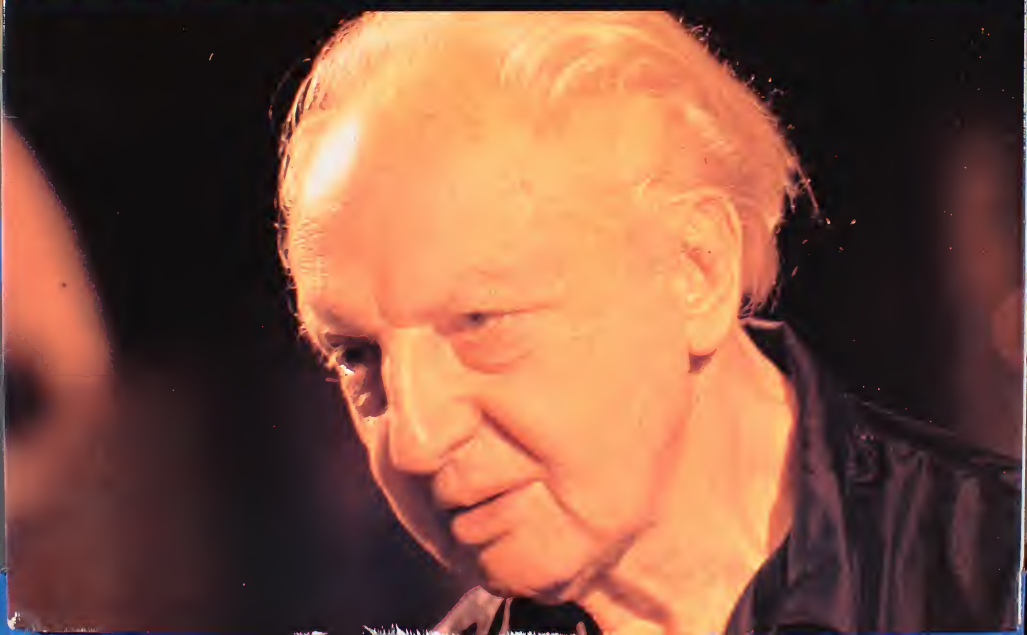
Igor STRAVINSKI

L'HISTOIRE DU SOLDAT

Texte de RAMUZ, avec Madeleine MILHAUD, Récitant
Jean-Pierre AUMONT, le Soldat - Martial SINGHER, le Diable

VANGUARD
Cardinal Series

Ensemble Instrumental dirigé par
Leopold STOKOWSKI



FC 442 (T)

festival CLASSIQUE VANGUARD Cardinal Series

L'HISTOIRE DU SOLDAT

«lue, jouée et dansée»

Texte de RAMUZ
Musique de STRAVINSKI
avec Madeleine MILHAUD, récitant
Jean-Pierre AUMONT, le Soldat
Martial SINGHER, le Diable

Ensemble Instrumental *
dirigé par Léopold STOKOWSKI

*Gerald Tarock : violon. Charles Russo : clarinette. Theodore Weis : trompette
Julius Levine : contrebasse. Loren Glickman : basson.
John Shallow : trombone. Raymond Desroches : percussion.

Face 1 - Acte I

1. Marche du Soldat - Petits airs au bord du ruisseau
2. Pastorale

Face 2 - Acte II

1. Marche du soldat - Airs de marche
Marche royale - Petit concert
2. Tango - Valse - Ragtime
Danse du diable - Petit choral (nuptial)
Chant du diable - Grand choral
Marche triomphale du diable

PHOTOS : PROPART - X.

GRAVURE UNIVERSELLE
Enregistrement d'origine stéréophonique
VANGUARD Þ 1977

J.-S. BACH
CHEFS-D'OEUVRE POUR ORGUE
Pastorale - Choräls du Petit Livre d'Orgue - Prélude et Fugue en ut
André MARCHAL aux Grandes Orgues du Grossmunster, Zurich
FC 401 - Cassette FCK 4001

BEETHOVEN
SYMPHONIE N° 6 EN FA MAJEUR, OP. 68 « PASTORALE »
Orchestre National de la R.T.F
Direction Paul KLETZKI
FC 402 - Cassette FCK 4002

BEETHOVEN
SONATES Op. 13 en ut mineur « Pathétique » - Op. 49 n° 1 en sol mineur - Op. 53 en ut majeur « Aurore »
Eric KRAUS, piano
FC 403 - Cassette FCK 4003

BERLIOZ
SYMPHONIE FANTASTIQUE
Orchestre Symphonique de la N.O.R., Hamburg
Direction Pierre MONTEUX
FC 404 - Cassette FCK 4004

BRAHMS
SYMPHONIE N° 4 - OUVERTURE TRAGIQUE
Orchestre Symphonique de la Radio Bavaroise, Munich
Direction Carl SCHURICHT
FC 405 - Cassette FCK 4005

BRUCKNER
SYMPHONIE N° 3 EN RE MINEUR
Radio-Symphonie Orchester Berlin
Direction Leon MAAZEL
FC 406 - Cassette FCK 4006

CHOPIN
Polonaise en la bémol majeur - Impromptu en sol bémol majeur - Nocturne en fa majeur - Valse en la bémol majeur - Ballade en sol mineur - Mazurka en si dame mineur - Scherzo en si dame mineur
Philippe ENTREMONT, piano
FC 407 - Cassette FCK 4007

DEBUSSY
LA MER - NOCTURNES
Orchestre National de l'O.R.T.F
Direction Charles MUNCH
FC 408 - Cassette FCK 4008

DVORAK
SYMPHONIE N° 9 EN MI MINEUR « Du Nouveau Monde »
Orchestre « Tonhalle » de Zurich
Direction Josef KRIPS
FC 409 - Cassette FCK 4009

BIZET
L'ARLÉSIENNE, Suites n° 1 et 2
Orchestre National de l'Opéra de Monte-Carlo
Direction Igor MARKEVITCH
FC 410 - Cassette FCK 4010

FRANCK
SYMPHONIE EN RE MINEUR
Orchestre Philharmonique de Rotterdam
Direction Charles MUNCH
FC 411 - Cassette FCK 4011

GERSHWIN
RHAPSODY IN BLUE - CONCERTO EN FA - VARIATIONS SUR « I Got Rhythm »
Philippe ENTREMONT - ET Soulds BIANCA, pianos
The Concert Hall Symphony Orchestra
Direction Walter GOEHR
FC 412 - Cassette FCK 4012

HAENDEL
WATER MUSIC
Orchestre de la Résidence de La Haye
Direction Pierre BOULEZ
FC 413 - Cassette FCK 4013

HAYDN
SYMPHONIES N° 92 en sol majeur « Oxford » et N° 103 en mi bémol majeur « Roulement de tambales »
Radio-Symphonie-Orchester Berlin
Direction Lorin MAAZEL
FC 414 - Cassette FCK 4014

LALO
SYMPHONIE ESPAGNOLE en ré mineur, Op. 21 - NAMOUNA
Christian FERRAS, violon
Orchestre National de l'Opéra de Monte-Carlo
Direction René KLOPFENSTEIN
FC 415 - Cassette FCK 4015

LISZT
LES PRELUDES - MEPHISTO-VALSE - ORPHÉE - MAZEPPA
Orchestre National de l'Opéra de Monte-Carlo
Direction Paul PARAY
FC 416 - Cassette FCK 4016

LISZT
CONCERTO DE PIANO N° 1 en mi bémol majeur - CONCERTO DE PIANO N° 2 en la majeur
Nikita MAGALOFF, piano
Orchestre de Radio Zurich
Direction Serge BAUDO
FC 417 - Cassette FCK 4017

MAHLER
SYMPHONIE N° 4 EN SOL MAJEUR
Heather HARPER, soprano
Radio-Symphonie Orchester Berlin
Direction Lorin MAAZEL
FC 418 - Cassette FCK 4018

MENDELSSOHN
Symphonie n° 4 « Italienne »
SCHUBERT Trois Ouvertures
Japan Philharmonic Symphony Orchestra
Direction Igor MARKEVITCH
FC 419 - Cassette FCK 4019

MOZART
SYMPHONIES N° 40 en sol mineur - N° 36 en ut majeur « Linz »
Orchestre du Théâtre National de l'Opéra de Paris
Direction Carl SCHURICHT
FC 420 - Cassette FCK 4020

MOZART
Requiem
WIENER KAMMERCHOR
Orchestre de l'Opéra de Vienne
Direction Pierre COLOMBO
FC 421 - Cassette FCK 4021

MOZART
CONCERTO POUR FLUTE, HARPE ET ORCHESTRE EN UT MAJEUR. - CONCERTO POUR FLUTE ET ORCHESTRE N° 2 EN RE MAJEUR
Christian LARDÉ, flûte - Marie-Claude JAMET, harpe
Orchestre de Chambre Paul Kuentz
FC 422 - Cassette FCK 4022

MOZART
CONCERTO DE PIANO N° 9 EN MI BEMOL MAJEUR - SONATE EN LA MAJEUR avec le « MARCHE TURQUE »
Eric KRAUS, piano
Orchestre de l'Opéra de Vienne
Direction Victor DESARZENS
FC 423 - Cassette FCK 4023

RACHMANINOV
Concerto de piano n° 2 en ut mineur

FRANCK
Variations Symphoniques
Philippe ENTREMONT, piano
Orchestre Philharmonique Néerlandais
Orchestre Walter GOEHR et Carl BAMBERGER
FC 424 - Cassette FCK 4024

RAVEL
Valses nobles et sentimentales - Alborada del Gracioso - Boléro - Pavane pour une infante défunte
Orchestre National de l'O.R.T.F
Direction Maurice LE ROUX
FC 425 - Cassette FCK 4025

RIMSKY-KORSAKOV
SCHEHERAZADE, Op. 35
Lorand FENYVES, violon solo
Orchestre du Festival de Vienne
Direction Willem VAN OTTERLOO
FC 426 - Cassette FCK 4026

SCHUBERT
SYMPHONIE N° 9 EN UT MAJEUR
Orchestre Symphonique SDR, Stuttgart
Direction Carl SCHURICHT
FC 427 - Cassette FCK 4027

SCHUMANN
CONCERTO DE PIANO en la mineur, Op. 54
WEBER
KONZERTSTUCK
Eric KRAUS, piano
Orchestre de l'Opéra de Vienne
Direction Victor DESARZENS
FC 428 - Cassette FCK 4028

JOHANN STRAUSS
Le Beau Danube Bleu - Tritsch-Tratsch-Polka - Ouverture de « La Chauve-Souris » - Valse de l'Empereur - Marche du « Baron Tsigane » - Ouverture du « Waldmeister »
Orchestre du Festival de Vienne
Direction Josef KRIPS
FC 429 - Cassette : FCK 4029

STRAVINSKY
LE SACRE DU PRINTEMPS - QUATRE ETUDES POUR ORCHESTRE
Orchestre National de la R.T.F
Direction Pierre BOULEZ
FC 430 - Cassette FCK 4030

STRAVINSKY
L'OISEAU DE FEU
Orchestre National de l'O.R.T.F
Direction Lorin MAAZEL
FC 431 - Cassette FCK 4031

TCHAIKOVSKI
SYMPHONIE N° 6 EN SI MINEUR « Pathétique »
Orchestre « Tonhalle » de Zurich
Direction Josef KRIPS
FC 432 - Cassette FCK 4032

TCHAIKOVSKI
LA BELLE AU BOIS DORMANT
Radio-Symphonie Orchester Berlin
Direction Lorin MAAZEL
FC 433 - Cassette FCK 4033

TCHAIKOVSKI
CONCERTO DE PIANO N° 1
CHOPIN
KRAKOWIAK
Nikita MAGALOFF, piano
Orchestre de la Résidence de La Haye
Direction Willem VAN OTTERLOO
FC 434 - Cassette FCK 4034

WAGNER
TRISTAN ET YSEULT - LE VAISSEAU FANTOME - TANNHAUSER
Orchestre Symphonique de la N.O.R., Hamburg
Direction Pierre MONTEUX
FC 435 - Cassette FCK 4035

PIERRE CochereAU
Recital d'Orgues aux Grandes Orgues de Notre-Dame de Paris
FC 436 - Cassette : FCK 4036

DEBUSSY
IBERIA
ALBENIZ
IBERIA
Orchestre National de l'O.R.T.F
Direction Charles MUNCH
FC 437 - Cassette FCK 4037

BARTOK
CONCERTO DE PIANO N° 3
PROKOFIEV
CONCERTO DE PIANO N° 3
Claude HELFFER, piano
Orchestre National de l'Opera de Monte-Carlo
Direction Bruno MADERNA
FC 438 - Cassette FCK 4038

FESTIVAL DE MUSIQUE RUSSE
RIMSKI-KORSAKOV La Grande Pâque Russe - Le Coq d'or
BORODINE Dans les Steppes de l'Asie Centrale
MOUSSORGSKI Khovantchina
Orchestre National de l'O.R.T.F
Direction Charles MUNCH
FC 439 - Cassette : FCK 4039

DUKAS
L'APPRENTI SORCIER
RAVEL
LA VALSE
CHABRIER
ESPANA - SUITE PASTORALE
Orchestre National de l'Opera de Monte-Carlo
Direction Paul PARAY
FC 440 - Cassette FCK 4040

LILI BOULANGER
D'UNE CI HELENE - POUR LES FUNERAILLES D'UN SOLDAT
Soloists, Chorus et Orchestre National de l'Opera de Monte-Carlo
Direction Igor MARKEVITCH
FC 441 - Cassette FCK 4041

STRAVINSKY
L'HISTOIRE DU SOLDAT
Ensemble instrumental
dirigé par
Leopold STOKOWSKI
FC 442 - Cassette FCK 4042

DISTRIBUTION EXCLUSIVE MUSIDISC EUROPE

DILLARD et Cie. Impr. Paris
Imprimé en France

A DIGITAL RECORDING

John Coates, Jr.

Tokyo Concert



omnisound
A Division of Waring Enterprises

Side One

1. WILLOW WEEP FOR ME 8:05
(Ann Ronell)

2. SUPPLICATION 6:00
(John Coates, Jr.)

3. ENCOURAGEMENT 7:05
(John Coates, Jr.)

Side Two

1. DOXY 6:05
(Sonny Rollins)

2. NAMELESS 8:40
(John Coates, Jr.)

3. DEFUNE 7:45
(Pronounced: Deh-Foo-Neh)
(Kagetsu Katsuta - Haseo Sugiyama)

JOHN COATES, JR.
solo piano

Recorded November 28, 1979
at Seibu Theater, Tokyo, Japan

Producer: Yoshio Inomata, Kiyoshi Koyama
Assistant Producer: Hiroshi Mitsuka
Recording Engineer: Suenori Fukui
Cutting Engineer: Tohru Kotetsu
Album Design: Heyqlow Kobayashi
Front Cover Photograph: Tadayuki Naitoh
Back Cover Photograph: Shigeru Uchiyama/Swing Journal

Special thanks to Matsushita Electric Industrial Co., Ltd.
Jun-ichi Itoh/Seibu Theater Producer
Hiromichi Hayashi/Van Planning, Inc.

Digital Recording System
Processor: Technics SHP-1
VTR: NV-9500
Digital Editor: NV-A950
(Operated by Tsunetoshi Shiokawa/Technics)

OMNISOUND, INC.
Delaware Water Gap, Pa. 18327



TOKYO CONCERT/JOHN COATES, JR.

IT'S a rainy day in Tokyo. Despite that, the streets are crowded with people, mostly young.

We are near Shibuya station, a major hub of Tokyo. There are people everywhere, constantly, but orderly, moving down the elegant Shibuya Park Boulevard. This must be an "in place" to draw so many on a rainy Wednesday night.

Looking down the boulevard we see all imaginable types of stores and many, many eating places within walking distance. I wonder .... do the Japanese eat out every night? Restaurants of every conceivable specialty - coffee shops where young people meet - there must be over 100 within several blocks. Look, there are over a dozen restaurants, coffee shops and bars in a single building ... count the small billboards posted there. They jut out onto the sidewalk, well illuminated, visible from both directions.

Walking up a small incline there is a luxurious department store complex, Seibi Parco ... three large buildings connected by walkways on the upper floors and separated by streets on the ground floor.

Near the front of the building is a huge two-sided billboard at eye level, roughly 16 feet wide and 8 feet tall. It separates the human traffic in and out of the building. John Coates, Jr. is a conspicuous presence, filling the entire billboard, which proclaims in Japanese: 日本でジョン・コーツが聴ける。

in English: *"In Japan We Can Hear John Coates Live".*

Following people along the billboard, we pass a luxurious sunken restaurant coffee shop with huge windows on our right and a fragrant flower shop on our left. Inside, we take the elevator, operated by a petite Japanese sales girl in a toy soldier's uniform, who repeats in her high pitched, monotonous, but very polite voice: "Welcome to Seibu Parco. We appreciate your patronage. There is ____, ____ on the second floor; ____, ____ on the third floor; ..... restaurants on the eighth floor. May I hear which floor you wish? Welcome to Seibu Parco .... " We arrive at the ninth floor in the lobby of the Seibu Parco theater.

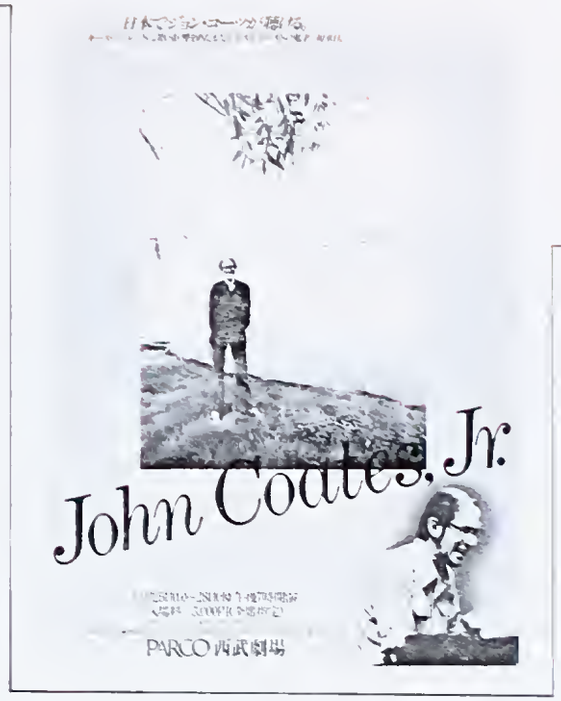
Event: **John Coates' solo piano concert**
Place: **Tokyo, Japan**
Date: **November 28, 1979**
Time: **6:45 PM (15 minutes before the start of the concert)**

This is John Coates, Jr.'s first major concert tour anywhere since the U.S. coast-to-coast and European tours with the Charlie Ventura Quintet during the '50's, right after his high school graduation. It's a long way from his home in Belvidere, New Jersey, and the Deer Head Inn in Delaware Water Gap, Pennsylvania (70 miles due west of New York City), where he has maintained his own pace of creativity on weekends for the last twenty years. John has developed a considerable following at the Deer Head. His reputation has spread and his piano's rich resonance has reverberated beyond "Small Town, U.S.A." to major cities and major countries such as Japan.

Time: **7 PM, sharp**

The lobby is full of people, mostly young. Its air is filled with excitement and a pleasant anticipation. A buzzer sounds as the people move from the lobby into the auditorium, filling the house.

After a brief introduction, John appears on stage, looking shy and a bit nervous. His gentleness and seriousness immediately engulf the stage, the audience senses his genuine warmth and receives him with thunderous applause. He smiles as he tries to say a heartfelt "thank you" for the warm



welcome. Sitting at a large Steinway, he adjusts the bench and slowly begins the first tune,

PROLOGUE (No. 39), the tune that made his first **solo** album famous, especially in Japan. This album, ALONE AND LIVE AT THE DEER HEAD, won the prestigious Gold Disc Award from **Swing Journal.**

The program order for the concert is:

PROLOGUE (No. 39) *(John Coates, Jr.)*
TWO DEGREES EAST, THREE DEGREES WEST *(John Lewis)*
*NAMELESS *(John Coates, Jr.)*
REQUIREMENT *(John Coates, Jr.)*
SERENADE TO A CAKE *(John Coates, Jr.)*
FRIDAY MORNING DESPERATION *(John Coates, Jr.)*
*DOXY *(Sonny Rollins)*

Intermission

IN THE OPEN SPACE *(John Coates, Jr.)*
WITH MANY THINGS IN MIND *(John Coates, Jr.)*
A NIP OF BLUES *(John Coates, Jr.)*
*WILLOW WEEP FOR ME *(Ann Ronell)*
*ENCOURAGEMENT *(John Coates, Jr.)*
*SUPPLICATION *(John Coates, Jr.)*
LITTLE ROCK GETAWAY *(Joe Sullivan)*

Encores

*DEFUNE *(Japanese Folk Song)*
AFTER THE BEFORE *(John Coates, Jr.)*

By nature, the Japanese audience is very subdued; yet, tonight it is very enthusiastic, even vocal, in its praise for Coates' fine performance.

After two encores the concert comes to a close. Everything in Japan, even the jazz concert, which began at 7 PM and ended at 9 PM sharp, is on a precise schedule. Members of the audience crowd backstage, seeking Coates' autograph. For John, it is a successful day - the last of his four-day **Tokyo concerts.**

**Presented in this album*

We are glad to be here and to have had the pleasure of capturing John Coates' memorable performance on a digital recording for you to enjoy.

Music knows no boundary. It certainly is a universal language, and when John Coates speaks it, everyone understands. Coates says: "Music speaks for itself." Now let his music speak to us.

Yoshio Inomata
Producer

Additional information concerning the selections in TOKYO CONCERT:

WILLOW WEEP FOR ME - written by Ann Ronell in 1932. Billie Holliday's fine performance of this tune is still remembered. Coates says: *"I play this tune often, but like to play the melody differently every time."*

SUPPLICATION - John Coates' original tune. He says: *"I wrote this tune five years ago. There is no religious implication to the title. It simply means 'hope for'."*

ENCOURAGEMENT - Original tune by John Coates. Quoting him: *"I was playing around with the basic theme of this tune late one night, and didn't know anyone else in the family was still awake; but the following morning my daughter, Jennifer, told me how much she liked it. It meant so much to me that I named the tune* **Encouragement.**"

DOXY - A well-known standard by Sonny Rollins. It is rarely performed as a solo. Coates' unique interpretation of this tune is very interesting. His delightful walking bass can be heard here.

NAMELESS - John Coates' original tune. He says: *"I wrote this without any preconceived form or ideas. I tried to name it, but nothing seemed appropriate; so I named it* **Nameless.**"

DEFUNE - (Pronounced: **Deh-foo-neh**) written about fifty years ago by the Japanese composer, Haseo Sugiyama. This performance was Coates' first attempt at improvising this tune. The title means "sail away". The song tells of a fisherman sailing away from his fishing port. Coates certainly touched the Japanese hearts by his fine interpretation of this tune.

Y.I.

A NOTE ABOUT DIGITAL RECORDING.

There are several systems of digital recording currently in use. This recording was created by the system, TECHNICS developed by Matsushita Electric Industrial Company in Japan.

A comparison between the conventional system (analog) and digital system can be somewhat complicated but the following observation can be made.

Both systems use magnetic tape as a medium. But the similarity ends there. Unlike the conventional (analog) system which records and reproduces electronic signals on tape, a digital system converts them to pulses (similar to bits used by a computer) in much the same way the spoken word is written. Just as the written word uses symbols to represent the spoken word, digital recording uses numbers to represent the sound.

A digital recording has two distinct advantages over a conventional (analog) recording: it can store a wider dynamic range of signals without any distortion (deviation from the true sound). Also, there is no hiss to cope with. These advantages result in the very clear sound presented on this album.

MORE...
JOHN COATES, JR.

THE JAZZ PIANO OF JOHN COATES, Jr. (Trio)



(N 1004)

SIDE 1:
Love is Enough
Tune No. 4
A Minor Waltz
SIDE 2:
Deep Strings
Yesterday
Little Rock Getaway

ALONE and LIVE at the Deer Head (Solo)



(N 1015)

SIDE 1:
Prologue (No. 39)
When It's Sleepy Time Down South
Never Have Known an Esther
Sketch
SIDE 2:
Mixed Feelings
Homage
Something Kinda Silly
The End of the Beginning
The Prince

AFTER THE BEFORE (Solo)



(N 1021)

SIDE 1:
Game Dance
My Song
Going to School on a Mule
In Search of/After the Before
SIDE 2:
My Melancholy Baby
Goodbye
Black Is the Color of My True Love's Hair

IN THE OPEN SPACE (Solo)



(N 1022)

SIDE 1:
Prance
Expression of Hope
Love for Sale
SIDE 2:
Interlude (no number)
Don't Know
Down Home Rag
SIDE 3:
Themette
Song Sung Blue
Goodbye, Old Friend
SIDE 4.
In The Open Space
Right as the Rain
Impressions

RAINBOW ROAD (Solo)



(N 1024)

SIDE 1:
...But Not Yet
Friday Morning Desperation
The Church of My Youth
Virus No. 10 (Type AC)
SIDE 2:
Send in the Clowns
Sandu
"Take-Off" Rag
Sing a Rainbow

TOKYO CONCERT (Solo)



SIDE 1:
Willow Weep For Me
Supplication
Encouragement
SIDE 2:
Doxy
Nameless
Defune

ENDORSEMENTS....

"Until recently, pianist Coates was one of the best-kept secrets in contemporary music."

Chuck Berg, Radio Free Jazz

"This record comes as one of the most pleasant surprises in quite some time. Coates strikes me as one of the most thoroughly original piano players I've heard."

Per Husby, Cadence Magazine

"John Coates is one of the most individualistic piano voices on the current scene."

Chuck Berg, Down Beat

"Coates is a real find."

Don Heckman, High Fidelity

"Fantastic! He's a gas ..... and you can quote me. I hope nobody breaks his left hand."

Dave Brubeck

"I first played with John when he was sixteen years old and he was outstanding then. I've loved his playing since that time. He's never stopped growing."

Al Cohn

"Despite the fact that there are many great jazz pianists to be heard, I've always been more-than-a-little-bit sad that the very best - Tatum and Fats - are no longer with us. That is, until I heard John Coates, Jr. This man's musical scope is unbelievable. Where does it end?"

Johnny Mandel

"Hear ye, Hear ye, Hear ye!!!
Johnny Coates is now on the scene — and he's here to stay. I've had the pleasure and honor of playing with "Coatsie" for years and I know he's one of the finest jazz pianists to arrive on the scene in a long time."

Clark Terry

FOR FURTHER INFORMATION CONCERNING JOHN COATES, JR. OR HIS ALBUMS CONTACT:

omni sound inc.
A Division of Waring Enterprises, Inc.
Delaware Water Gap, Pa. 18327
1-717-476-0550

VICS-1339

STEREO

MONO VIC-1339

STAMITZ

RCA VICTROLA

Concerto in D for Viola and Orchestra
Sinfonia concertante in A for Violin, Viola, Cello and Orchestra

Collegium Aureum



Mono VIC-1339
Stereo VICS-1339

STAMITZ

Concerto in D for Viola and Orchestra

Ulrich Koch, *Viola*

Sinfonia concertante in A for Violin, Viola, Cello and Orchestra

Franz-Josef Maier, *Violin;* Franz Beyer, *Viola;* Thomas Blees, *Cello*

Collegium Aureum

Carl Stamitz (1745-1801) was born in Mannheim, the oldest son of Johann Stamitz. The elder Stamitz, who was director of the court orchestra of Elector Carl Theodor, founded the famous Mannheim school, which, stylistically, formed the transition from baroque music to the pre-classical epoch. Young Stamitz received his musical education not only from his father, who died when Carl was 11, but also from his father's colleagues: Franz Xaver Richter (1709-1789), Christian Cannabich (1731-1798), who was Johann's successor as conductor of the Mannheim orchestra, and Ignaz Holzbauer (1711-1783). At 17 Carl became a member of the Mannheim ensemble, which under his father had come to be considered the finest in Europe, unrivaled for its perfection of dynamic shading. Its musicians were first class, and many of them were important composers. Stamitz played in the second-violin section until he was 25, and during those years he also composed his first works.

In 1770 he left Mannheim and went to Strasbourg with Richter; he soon embarked on a career as a traveling virtuoso; as a viola and viola d'amore soloist he visited Paris, London (where some of his works were published), the Netherlands and St. Petersburg. In 1785 he became court composer and concertmaster to the Duc de Noailles in Paris, but the next year he again set out traveling. He took part in the mammoth performance of Handel's *Messiah* in Berlin in 1786; the following year he was awarded the title of Kapellmeister to Duke Hohenlohe-Schillings, and he appeared in Dresden, Prague, Halle and Nuremberg. In 1789-90 he led the Connoisseurs Concerts in Kassel and paid a second visit to Russia; in 1792 he gave an important concert at Weimar's court theater, which was under the directorship of Goethe, and also a recital in Leipzig. From 1794 until his death he lived in Jena. But the celebrated virtuoso, immortalized in Jean Paul's "Hesperus," had outlived his fame; impoverished and forgotten, he died at the age of 56, in 1801—ten years after Mozart and eight before Haydn.

Stamitz' life work comprises about 80 symphonies, including more than 30 sinfonias concertantes; concertos for violin, viola, viola d'amore, cello, flute, oboe, clarinet, bassoon, horn and piano; several vocal works with orchestral accompaniment, and more than 250 chamber works among them 40 quartets, 43 trios and 90 duets.

The Viola Concerto No. 1 in D was written in 1774. As it was customary for virtuosos of the day to play their own compositions or, when they played works of other composers, to add their own cadenzas, we can assume that Stamitz played this concerto during his concert tours. Since its first new edition in 1900 the concerto has been published several times, and it has sometimes been erroneously called Stamitz' Op. 1.

The first movement, allegro (non troppo), consists of a lengthy orchestral introduction, which takes up more than a quarter of the entire movement, and a solo section. The orchestral exposition is in three parts, establishing the thematic material. The viola takes over the first and third themes, both with embellishments. After a full tutti there follows a solo part with virtuoso passages, double stops, thirds and ornamental figurations. The bravura cadenza is built into the orchestral closing section.

The second movement is a romancelike andante moderato in ¾ time. In five sections, two of which are lengthy solo parts, it is in the key of D minor, which gives it a soulful character. The finale is a Rondo, whose theme is first played by the viola and then repeated by the orchestra. The three couplets between the ritornellos again demand considerable virtuosity from the soloist. The second of the couplets is in minor, and the third is characterized by triplets. The cadenzas heard in this performance were written by Franz Beyer.

The two-movement triple Concerto in A, written in 1775, belongs to the so-called sinfonias concertantes, which were in vogue in Paris in the seventies. Stamitz was not only one of the first but also one of the most prolific composers of this new variation on the old concerto grosso. When Mozart visited Paris in 1778 he immediately paid homage to this genre with two compositions: the Sinfonia Concertante in E-Flat for flute, oboe, horn and bassoon and the Concerto for flute and harp.

A noteworthy aspect of Stamitz' work is his use of woodwinds. Even in the orchestral introduction they are employed in stronger measure than in the equally scored Viola Concerto. The horns provide not only fullness of sound but also rhythmic shadings. Most of all, the melody is often carried by the two clarinets. This instrumentation innovation of the Mannheim School, which alots the winds a soloistic status (Stamitz often gives the contrasting second theme to the woodwinds), provides a most colorful effect.

The solo instruments each take their turn: first the violin, then the viola; each solo phrase ends with a tutti ornamentation. The subsequent section is given to the trio of solo instruments, sparingly accompanied by the violins. In the A major tutti which follows, the clarinets again appear as solo instruments. An attractive exchange between soloists and orchestra leads to the cadenza by the solo instruments.

The second movement is an allegro non presto, in minuet form with trio, in ⅜. The first section of the minuet, which consists of 4-bar groups, is repeated after the second section, which begins and ends piano. The orchestra plays the entire minuet. The contrasting trio, in E, is played in the original scoring by the solo instruments as a string trio. Its two parts are each repeated. As is customary, the ending with full orchestra forms the repetition of the minuet.

COLLEGIUM AUREUM *Clarinet:* Hans Deinzer, Otto Steinkopf; *Natural Horn:* Konrad Alfing, Heinrich Alfing; *Violin:* Franz-Josef Maier, Wolfgang Neininger, Werner Neuhaus, Ruth Nielen, Gerhard Peters, Günter Vollmer, Doris Wolff-Malm; *Viola:* Franz Beyer, Heinz-Otto Graf, Ulrich Koch; *Cello:* Thomas Blees; *Viola da gamba:* Johannes Koch; *Double Bass:* Paul Breuer; *Harpsichord:* Franz Lehrndorfer

Other VICTROLA albums you will enjoy:

Dance Music of the Renaissance *for Recorder, Dulcian, Crumhorn, Viola da braccio, Viola da gamba and Lute* VIC/VICS-1328

Mozart: Divertimentos: No. 10, K. 247; No. 11, K. 251 *Members of the Collegium Aureum* VIC/VICS-1335

Rameau: Suite from the Opera "Dardanus" *Collegium Aureum/Peters* VIC/VICS-1333

Schubert: Divertissement à la hongroise • Variations on an Original Theme *Jörg Demus and Paul Badura-Skoda, Pianists* VIC/VICS-1329

Haydn: Concerto in D for Hunting Horn • Concerto in D for Flute *Penzel, Linde; Collegium Aureum* VIC/VICS-1324

Mozart: La Betulia Liberata, K. 118 (Oratorio) *Soloists, Chorus; Orchestra of the Angelicum, Milan/Cillario* VIC/VICS-6112

Library of Congress Card Numbers R68-2844 (Mono) and R68-2845 (Stereo) apply to this recording.

Licensed by Harmonia Mundi, Germany

Timings: Side 1—11:51, 6:59, 5:19
Side 2—9:46, 8:15

TMK (S) ® Radio Corporation of America • Marca(s) Registrada(s)
© 1968, RCA, New York, N.Y. • Printed in U.S.A.

MCA-1529

MCA RECORDS

Music from the 20th Century-Fox
CINEMASCOPE Production

The Robe

composed by

ALFRED NEWMAN

conducting

THE HOLLYWOOD SYMPHONY ORCHESTRA

Carole Richards, *alto soloist*
Choral Director: Ken Darby



starring

RICHARD BURTON
JEAN SIMMONS
VICTOR MATURE
MICHAEL RENNIE

produced by FRANK ROSS

color by TECHNICOLOR

directed by HENRY KOSTER

screen play by PHILIP DUNNE

from the novel by LLOYD C. DOUGLAS

This unique performance, a recorded masterpiece of our time, has been artistically enhanced for STEREO listening

MCA-1529

SELECTIONS INCLUDE:

Side One

1. PRELUDE, THE ROBE (With Mixed Chorus)
2. THE SLAVE MARKET — ENTRANCE OF CALIGULA
3. FAREWELL TO DIANA
4. PALM SUNDAY (Mixed Chorus and Percussion)
5. THE CARRIAGE OF THE CROSS — THE CRUCIFIXION (With Mixed Chorus)
6. MARCELLUS RETURNS TO CAPRI (With Mixed Chorus)
7. VILLAGE OF CANA
8. THE SONG OF THE RESURRECTION (Alto Soloist and Harp)

Side Two

1. MIRIAM
2. THE REDEMPTION OF MARCELLUS (With Mixed Chorus)
3. LAMENT FOR CALIGULA (Mixed Chorus)
4. THE BIG FISHERMAN
5. THE CATACOMBS
6. THE RESCUE OF DEMETRIUS
7. THE MIRACLE
8. THE BETTER KINGDOM (With Mixed Chorus)

About ALFRED NEWMAN

Alfred Newman, one of the most prolific musicians, is also one of the most variously gifted, being a noted composer and conductor as well as an eminent pianist. He was born, March 17, 1901, in New Haven, Connecticut, and was destined to have a musical career from the start. He studied piano with Alexander Lambert and Sigismond Stojowski, and composition with Rubin Goldmark, George Wedge, and the internationally celebrated Arnold Schoenberg. Newman made his first public appearance at the age of seven as a child pianist. Five years later he was sponsored in a piano concert by the illustrious Paderewski.

Alfred Newman has often been guest conductor of the Cincinnati Symphony, the Los Angeles Philharmonic, and the Hollywood Bowl Orchestra. In 1929, after having conducted outstanding Broadway musical shows, he came to Hollywood, where he composed scores for about forty motion pictures, including "Street Scene," "Dodsworth," "Wuthering Heights," "Blood and Sand," "Song of Bernadette," "The Razor's Edge," "David and Bathsheba," and his greatest effort to date, "The Robe." He also scored many of Hollywood's most popular musicals.

Nominated thirty-one times for Academy Awards, Alfred Newman has won five of these honors, more than any of his colleagues "Moon of Manakoora," "Through a Long Sleepless Night," "Who Am I," are only a few of his many compositions which became popular hit tunes.

Music from The 20th Century-Fox
CINEMASCOPE Production

The ROBE

Composed by
ALFRED NEWMAN
Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA

Starring
RICHARD BURTON • JEAN SIMMONS
VICTOR MATURE • MICHAEL RENNIE
Produced by Frank Ross • Color by Technicolor
Directed by Henry Koster
Screen Play by Philip Dunne
From the Novel by Lloyd C. Douglas

IMPORTANT! This Long Play 33⅓ RPM record can be played only on phonographs engineered for Stereo reproduction. With a change to Stereo cartridge, it is possible to obtain adequate performance from many regular (monaural) phonographs. See your dealer or electronic serviceman for details. For proper Stereo reproduction use RIAA equalization setting

Proper care of this Stereo record will prolong its life and increase your listening enjoyment. Keep stored in special protective envelope; avoid handling playing surface. wipe with soft, slightly damp cloth; set phono for proper speed and be sure needle pressure is adjusted for Stereo play. back, check **needle frequently for wear**—if defective it can **permanently damage this Stereo record**

An Outline of "The ROBE"

Notes by Philip Dunne, who wrote the Screen Play

PRELUDE

THE ROBE is the story of a great adventure. It is an adventure of the spirit, in which a young man, through a terrific experience, finds a faith and a meaning for his life. In the end, this faith and this meaning come to be shared by the woman he loves.

THE SLAVE MARKET — THE ENTRANCE OF CALIGULA

The slave-market of ancient Rome is a busy and colorful place. Here captives from all over the world are sold in bondage to the Roman Masters of the Earth. One of the most fortunate young men in Rome is Marcellus Gallio, Military Tribune and son of a Senator. As Marcellus strolls through the slave markets, Demetrius, a Greek slave, tries to escape. Marcellus helps the guard recapture the man. He feels a twinge of conscience when he realizes that thus he has condemned Demetrius to gladiatorial arena and to death. But he forgets the unfortunate slave when he finds himself face to face with the lovely Diana, his childhood sweetheart. He is instantly attracted to her anew, though she is inclined to make fun of his gallantries. Barbaric drums announce the arrival of Caligula, heir to the Imperial throne. Marcellus is stunned to learn that Diana is considering marriage to the evil, dissolute Caligula. The slave Demetrius is put on the block and Marcellus defies custom and outbids Caligula for him. Thus he hopes to undo the wrong he did in preventing Demetrius' escape. But Caligula is furious. In rage and jealousy, he exiles Marcellus to a living death, to garrison duty in the most unhealthy and dangerous outpost of the Empire: the little town of Jerusalem in Palestine.

FAREWELL TO DIANA

Diana fears that she will never see Marcellus again. At night, she goes to the dock where Marcellus is preparing to embark and promises him she will go to Capri and intercede for him with the aged Emperor Tiberius, who has the power to countermand Caligula's order. She pretends that she does this for charity, but Marcellus forces her to admit that she loves him — and has always loved him, ever since they were children together. As she stands alone on the dock, the galley moves out for Palestine, carrying Marcellus and Demetrius, his new slave.

PALM SUNDAY

Under a brutal sun, the people of Jerusalem are celebrating the Passover. To Marcellus, fresh from Rome, the celebration means nothing, nor is he impressed when the people, carrying palms, run to acclaim a mysterious Man from Galilee who enters the gates of the city mounted on a white donkey. But Demetrius the slave, is drawn by some inner compulsion into the Man's path. His eyes meet those of the Stranger, and Demetrius realizes that he must follow this Man for the rest of his life.

After five momentous days, Marcellus is called from his bed at dawn and finds himself before Pilate, the Roman governor of Jerusalem. Pilate tells Marcellus that he has been ordered to report to Tiberius at Capri. Thus Marcellus learns that Diana has kept her promise. Almost as an afterthought, Pilate gives him one final duty before he leaves: to execute by crucifixion three wrongdoers who have been condemned under the law.

THE CARRIAGE OF THE CROSS — THE CRUCIFIXION

A sad little procession moves out from the gates of Jerusalem for the nearby hill of Golgotha. Marcellus and his officers ride in front. Behind them, the Galilean struggles under the weight of the Cross on which he is to die. He falls and the brutal whips of the soldiers bite into his flesh. In a frenzy, Demetrius tries to aid him, but is beaten senseless by the spear-butts of the soldiers.

When Demetrius regains his senses, the sky has darkened, though it is the middle of the day. On Golgotha, three crosses are silhouetted against the lowering sky. Slowly Demetrius climbs the hill, past the watchful guards, past the grieving people, until he stands at the foot of the center Cross. Once more his eyes meet those of the Galilean. A moment of laughter diverts his attention. Marcellus and the other officers are drinking and gambling at the foot of the Cross. A centurion, Paulus, has lost all his money. He sees the Robe of Jesus at the foot of the Cross, commands Demetrius to bring it to him. Paulus wagers the Robe against Marcellus, and Marcellus wins.

Thunder peals and the sky is lanced with fire. Marcellus, standing at the foot of the Cross, hears the last words of the dying Galilean. The storm breaks in wild fury and the Romans are driven from Golgotha.

At the gates of Jerusalem, the rain descends in torrents. Marcellus commands Demetrius to throw the Robe over him. The slave obeys, and in return Marcellus gives him a strange command: he bids Demetrius to take the Robe away. Demetrius obeys, bitterly denounces Marcellus and the tyranny of Rome, and escapes into the city with the Robe. Marcellus sinks to the ground in the pelting rain, a senseless, sobbing madman.

MARCELLUS RETURNS TO CAPRI

Marcellus returns to Capri. In spite of his madness, Diana refuses to desert him. She comforts him with tenderness and love. A soothsayer tells Marcellus that he has been bewitched by the Robe, that in order to restore his sanity he must find it and destroy it. Marcellus determines to return to Palestine and find Demetrius and the Robe. The Emperor Tiberius gives him the added commission of compiling a list of the followers of Jesus, who are thought by the Romans to be traitors.

THE VILLAGE OF CANA

Marcellus comes to the peaceful village of Cana in Galilee. Pretending to be a merchant, he insinuates himself into the confidence of the simple people. He learns that Jesus was well known in Cana, that he was a friend of everyone there. of Justus, the weaver, of Miriam, a crippled singer, and of the boy Jonathan, grandson of Justus. He learns that Demetrius is also known and that he is traveling with a man they call The Big Fisherman.

SONG OF THE RESURRECTION

Marcellus hears the lovely Miriam sing a strange and haunting song. For the first time, he learns that these people believe that Jesus rose from the dead. He tries to reject the thought from his mind, but it will not leave him.

MIRIAM

The crippled girl explains her faith to Marcellus. In spite of himself, he is impressed, shaken to his soul. He confesses to her that he came to Cana to spy on the Christians and betray them to Rome, that he had to in order to w'n back his reason. Now he realizes that he cannot harm these people, even if he must remain a madman for the rest of his life. Then Miriam tells him that the Big Fisherman is in Cana. Marcellus thinks that at last he will get his hands on the Robe.

THE REDEMPTION OF MARCELLUS

He hurries to Shalum's Inn, finds Demetrius there. He orders Demetrius to destroy the Robe. Demetrius, serene in the power of his faith, refuses. Marcellus shouts that he will destroy it himself. While Demetrius begs him not to destroy his own soul, the Robe slides into Marcellus's arms. In wonder, Marcellus realizes that the touch of the Robe has wrought a miracle, that it has brought him peace. At last his eyes are opened to the truth they have seen but have refused to recognize.

THE BIG FISHERMAN

Proudly Demetrius presents Marcellus to the Big Fisherman, Peter. But Roman soldiers, commanded by Paulus, attack the villagers. Justus is slain and Marcellus only saves the rest of the Christians by beating Paulus in a savage duel. He spares Paulus's life on condition that the Centurion will lead his troops away. After Justus's funeral, Peter invites Marcellus to join the Christians. Marcellus feels that he is unworthy, since it was he who was in command at the Crucifixion. Peter tells Marcellus how he, on the same terrible night, denied Jesus. Powerfully moved, Marcellus dedicates his sword, his life and his fortune to the Christian cause He leaves for Rome with Peter and Demetrius

THE CATACOMBS

Tiberius is dead and the evil Caligula is Emperor. Demetrius has been captured by Caligula and is tortured by the Praetorian Guards, who seek information concerning Peter and the "traitor" Marcellus. Demetrius on the rack is shown to Diana by Caligula, who still hopes to make her his Empress.

Diana learns that Marcellus is in the Catacombs and hurries there. She tells him that she cannot share his strange new faith but that she will marry him if she has to share him with a thousand gods.

THE RESCUE OF DEMETRIUS

At the head of a picked band of Christians, Marcellus rescues Demetrius from the torture-chamber. They carry Demetrius to Marcellus's house.

THE MIRACLE

A Roman physician is called and tells them that Demetrius is dying. Marcellus, in agony, prays to God for help. As in answer to Marcellus's prayer, Peter quietly enters the house. Before the eyes of Marcellus and Diana, he brings Demetrius back to life

THE BETTER KINGDOM

The jealous physician reports to Caligula, accusing Marcellus and his friends of using sorcery in the healing of Demetrius. Caligula, enraged, sends the Praetorian Guards in pursuit of Marcellus and Demetrius.

On the eve of Marcellus's trial before Caligula, Diana comes to him and begs him not to throw his life away, but to admit the power of Caligula and deny his God. If Marcellus dies, she says, she will never be able to share his faith, as she will believe he died for nothing. Marcellus is profoundly disturbed, but at his trial before all the pomp and majesty of Rome, he remains steadfast. Proudly holding the Robe he proclaims his faith for all to hear and announces his conviction that Jesus is the Son of God. Caligula condemns Marcellus to death. As the Guards are about to lead Marcellus away, Diana steps down from her place at Caligula's side and demands to share his death. She tells Caligula that she will go with her husband into a better Kingdom. Screaming with rage, Caligula grants her wish. As Marcellus and Diana slowly walk out, past the respectful eyes of all, Diana gives the Robe to a Christian slave "For the Big Fisherman."

MCA Records, Inc., 70 Universal City Plaza, Universal City, California — U.S.A.

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

0 76732-1529-1

MCA RECORDS
MCA-37089

FLOWER
DRUM
SONG

The
Motion Picture
Sound Track



RODGERS AND HAMMERSTEIN'S

FLOWER DRUM SONG

A ROSS HUNTER Production
in association with
JOSEPH FIELDS

Music Supervised and Conducted by ALFRED NEWMAN
Associate: KEN DARBY
Music by Richard Rodgers
Lyrics by Oscar Hammerstein 2nd
A UNIVERSAL-INTERNATIONAL PICTURE

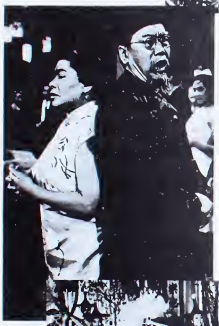
STARRING
NANCY KWAN
JAMES SHIGETA
JUANITA HALL JACK SOO
BENSON FONG AND
MIYOSHI UMEKI

THE MOTION PICTURE SOUND TRACK

Rodgers and Hammerstein's

"FLOWER DRUM SONG"









SIDE ONE

1. **MAIN TITLE–OVERTURE "FLOWER DRUM SONG"** — Instrumental—Orchestra
2. **A HUNDRED MILLION MIRACLES** — Mei Li, Dr. Li, Chorus and Orchestra
3. **THE OTHER GENERATION** — Wang Chi-Yang, Madam Liang, San, and Orchestra
4. **I ENJOY BEING A GIRL** — Linda Low and Orchestra
5. **I AM GOING TO LIKE IT HERE** — Mei Li and Orchestra
6. **CHOP SUEY** — Wang Ta, Madam Liang, San, Orchestra and Chorus
7. **GRANT AVENUE** — Linda Low, Orchestra and Chorus

SIDE TWO

1. **DREAM BALLET** — Orchestra
2. **GLIDING THROUGH MY MEMOREE** — Frankie Wing
   FAN TAN FANNY — Linda Low, Chorus and Orchestra
3. **LOVE LOOK AWAY** — Helen Chao and Orchestra
4. **SUNDAY** — Sammy Fong, Linda Low and Orchestra
5. **YOU ARE BEAUTIFUL** — Wang Ta and Orchestra
6. **DON'T MARRY ME** — Sammy Fong, Mei Li and Orchestra
7. **FINALE: WEDDING PROCESSION • WEDDING CEREMONY**
   END TITLE — Mei Li, Linda Low, Chorus and Orchestra

Universal-International's startlingly colorful and musically exciting motion picture adaptation of Rodgers and Hammerstein's "Flower Drum Song" bursts onto the screen like a breathtaking barrage of Chinese firecrackers, unfolding before your eyes and ears, to borrow one of the song titles, like *A Hundred Million Miracles.*

Vividly captured in this Sound Track album are all of the fabulous musical moments of "Flower Drum Song," as thrilling in sound and scope as the picture which is surely destined to become a movie classic.

Universal-International presents

A ROSS HUNTER PRODUCTION IN ASSOCIATION WITH JOSEPH FIELDS

RODGERS & HAMMERSTEIN'S

"FLOWER DRUM SONG"

IN COLOR • IN PANAVISION

STARRING **NANCY KWAN**

JAMES SHIGETA JUANITA HALL JACK SOO · BENSON FONG and **MIYOSHI UMEKI**

MUSIC BY RICHARD RODGERS · LYRICS BY OSCAR HAMMERSTEIN, 2nd · DIRECTED BY HENRY KOSTER · SCREENPLAY BY JOSEPH FIELDS · PRODUCED BY ROSS HUNTER

Music Supervised and Conducted by ALFRED NEWMAN • Associate . . . KEN DARBY

From the novel by C. Y. Lee • From The Famous Broadway Success • A Universal-International Picture

.MCA RECORDS

MCA Records, Inc., 100 Universal City Plaza, Universal City, California – U.S.A. – Printed In U.S.A.
WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

PAS 1006

ORIGINAL SOUNDTRACK RECORDING/DELUXE 2-RECORD SET

CECIL B. DeMILLE'S PRODUCTION

The Ten Commandments

Composed & Conducted by ELMER BERNSTEIN





SIDE 1
1. Prelude
2. In The Bulrushes
3. The Bitter Life
4. Love and Ambition

SIDE 2
1. The Hard Bondage
2. Egyptian Dance
3. The Crucible Of God
4. And Moses Watered Jethro's Flock
5. Bedouin Dance
6. I AM THAT I AM

SIDE 3
1. Overture
2. Thus Says The Lord
3. The Plagues
4. The Exodus

SIDE 4
1. The Pillar Of Fire
2. The Red Sea
3. The Ten Commandments
4. Go, Proclaim Liberty!

Paramount Pictures Presents
CECIL B. DeMILLE'S
PRODUCTION
THE TEN COMMANDMENTS
Starring
CHARLTON HESTON
YUL BRYNNER
ANNE BAXTER
EDWARD G. ROBINSON
YVONNE DE CARLO
DEBRA PAGET
JOHN DEREK
SIR CEDRIC HARDWICKE
NINA FOCH • MARTHA SCOTT
JUDITH ANDERSON
VINCENT PRICE

Directed by Cecil B. DeMille

Color by TECHNICOLOR®

Written for the screen by
Aeneas MacKenzie • Jesse L. Lasky, Jr.
Jack Gariss • Fredric M. Frank

Based upon the
HOLY SCRIPTURES and
other ancient and modern writings

Produced by Motion Picture Associates, Inc.
Copyright © MCMLVI, Paramount Pictures Corporation.
All Rights Reserved.

Paramount Records
Distributed by
Famous Music Corp.
A Gulf + Western Company

Printed in U.S.A.

CMH 214

, A TRIBUTE TO HANK WILLIAMS

- SONG OF FAME
- THE LITTLE GRAY OF EM
- LOST LETTER
- WE'LL MEET AGAIN
- THE BRIDE NO MORE
- WE'LL NEVER BE THE SAME WITHOUT YOU
- IN MEMORY OF HW
- THE DEATH OF HW

Thousands Out Of Print LPS
What Are You Looking For?
Authentic Mountain, Rural Life Country Music
Those Authentic Beverly Hill Billies Series
Gene Autry, Jimmy Long, Early Years - 1932-34
Featuring The Great Voice of Ezra Pound
- ALL ON RARE - ARTS RECORDS -

RARE-ARTS RECORDS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

Thousands Out Of Print LPS
What Are You Looking For?
Authentic Mountain, Rural
Those Authentic
Gene Autry, Jimmy
Featuring The
- ALL ON RARE

RARE-ARTS PRODUCTIONS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

A

HOWDY TONTINI -

Sterling Records,

In version

version

version

WE'RE

records,

(The

TO

the

NO,

...Hank's "March Of Dimes"
...similar to the recording he
...

...sacred song, is also a very
...of Hank hitherto
...(The disc is from recordings from the Grand Ole Opry on
...) We hear Hank singing with the Grand Ole Opry together with
...DRIFTER recorded in May early 1950's.

...& THY BURDENS ARE GREATER
...the Grand Ole Opry.

...& HELP ME UNDERSTAND are also
...Show, the first song is unlike
...Understand" not recorded commer-
...one of the highlights of this
...is joined by Audrey in contrast
...

...by Darvin Wainwright on January
...As it was only issued on an
...Darvin gave away to friends, it was never
... The spoken introduction and the actual per-
...into one of the best tributes; it is
...

...by Hawkshaw Hawkins for King and
...deleted album.(The words of
...incorrectnesses.)

...Hank Miller's last letter to Hank.
...executives, was together with Fred
...of his greatest success. After
...the words of his annual New
...presents a moving interpretation
...late friend.

...recorded by Johnnie & Jack the
...early 1950's.

...Hank,The Drifter, recorded in the
...sub-title for this album. For on side one
...singing several songs which many of his fans have not
...

...MORE was recorded by Jimmie
...It is in a fine similar style to that of
...

...& IN MEMORY OF HANK
...by the well known country artists Ernest Tubb
...Smith. Both records are eagerly searched
...

...written by Jack Cardwell tries to recall
...the late singer. This is one of the classic
...Hank, performed here by Big Jim DeNoone.

(HPR)

...ARE PICTURES OF HANK WITH SARA & A.P. CARTER.

OTHER COUNTRY ALBUMS

COUNTRY :

1...	...	...
1...	...	...
1o6	...	...
	("I'LL BE A BLUEBIRD, ...	
	"THE ...	
1o7	...	...
11o	...	...
111	...	...
112	...	...
113	...	...
114/5	...	...

WATCH ALSO OUT FOR OUR 5TH ... AS A TRIBUTE TO ... THE RARE DOUBLE "... HIS ...

AUTHENTIC :

1o3/4	...	...
1o8/9	...	...
2o1	...	...
	("...	
	...	
2o6	...	...
2o7	...	...
2o8	...	...
21o	...	...
211	...	...
212	...	...
213	...	...

BLUEGRASS :

3o1	...	...

ALL OUR RECORDS ARE ... STEREO RECORDINGS.

RARE-ARTS PRODUCTIONS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

Thousands Out Of Print LPS
What Are You Looking For?
Authentic Mountain, Rural Life Country Music
Those Authentic Beverly Hill Billies Series
Gene Autry, Jimmy Long, Early Years - 1929-'34
Featuring The Great Voice of Ezro Paulette
- ALL ON RARE - ARTS RECORDS -

RARE-ARTS RECORDS
Stanley Floyd Kilarr
1402 East Main Street
Klamath Falls, Oregon 97601

LSC-2985 **STEREO**

"HIS MASTER'S VOICE"
RCA VICTOR
RED SEAL
DYNAGROOVE
RECORDING

THE

HEIFETZ-PIATIGORSKY CONCERTS

DVOŘÁK: *Piano Quintette in A*

with Jacob Lateiner and Guests

FRANÇAIX: *String Trio*

with Joseph de Pasquale



In the 19th century Bohemia was a part of the sprawling Austro-Hungarian Empire. The administration was not too oppressive, and a strong national sentiment was allowed to develop and flourish among the ethnic majorities in what is now Czechoslovakia.

The founders of the Czech music school were Dvořák and Smetana. Smetana's life was tragic; he was afflicted by a nervous disorder, which brought him to the brink of insanity, and, like Beethoven, he lost his hearing. By contrast, Dvořák's career was peaceful and prosperous, devoid of catastrophic disturbances. He was born on September 8, 1841, in the small village of Nelahozeves, the oldest of eight children. His father had some musical ability and played in the village band. Dvořák himself often took the viola part in provincial orchestras. He absorbed the mysteries of harmony and counterpoint almost instinctively from various local teachers.

Not spectacularly famous, Dvořák lived a happy family life in his beloved Prague with his wife and children. He was a fantastically prolific composer in all categories—opera, oratorio, symphony, concerto, chamber music and song. He received honors at home and abroad. He served as director of the National Conservatory in Prague and for three years held the directorship of a school of music in New York City, spending his summer vacations in a small town in Iowa which contained a considerable percentage of Czech immigrants. Dvořák suffered from middle-class ailments: uremia and arteriosclerosis. He died suddenly, and painlessly, on May 1, 1904, in Prague, after relishing a bowl of his favorite soup at a family luncheon.

The Piano Quintette in A, Op. 81, was written in 1887. Some of Dvořák's romantic friends expressed the opinion that the music was a living portrait of the composer himself, his joy in animate and inanimate nature, his changes of mood, with an undertone of happiness even in melancholy, and his fascination with folk melodies.

The first movement, allegro ma non tanto, opens with an expressive theme in the cello, accompanied by the piano in a series of undulant arpeggios. The dynamic spectrum fluctuates between the softest pianissimo and a powerful fortissimo. The rhythmic tension grows; presently three different rhythms are combined, so that in different parts a beat comprises two or three even notes and the dotted polka figure.

The second movement, andante con moto, bears the subtitle *Dumka*, the Czech word meaning meditation (literally, "little thought"). It is a theme with variations, cast in a typically Slavic mood. The theme itself is contained within the initial five notes of the F-sharp minor scale. The instruments exchange thematic fragments in canonic imitation. There is considerable agitation in the development section before the movement fades away in a succession of descending harmony notes of the tonic triad.

The third movement is a Scherzo, molto vivace, in 3/4 time, in the principal key. It is subtitled Furiant, a central European rapid dance, which suggests a vivacious waltz. Its lively melodies and euphonious harmonies create the desired impression of an energetic folk dance. A slow interlude, with instruments echoing one another, provides a needed contrast. The Furiant returns; the ending is direct, forceful and brilliant.

The finale, allegro, is a syncopated polka. As in preceding movements different rhythms are superimposed by different instruments playing 1, 2, 3 and 4 notes to a beat or else the dotted rhythmic figures. There is an interlude imitating the playing on folk instruments with characteristic drone effects. The Quintette ends in a blaze of dancing revelry.

Jean Françaix belongs to the generation of French composers who attained maturity between the two world wars. He was born in Le Mans on May 23, 1912, and attended the local conservatory, of which his father was director. Subsequently he studied with Nadia Boulanger in Paris.

When he began to compose, Impressionism was no longer the aural cynosure for French composers. Neo-classicism was in ascendance. Françaix adopted a Gallic form of Neo-classicism emphasizing the hedonistic traits of French music. Even his name, Françaix, homonymous with *français*, symbolizes his Frenchness.

The String Trio in C, written in 1933, is a fine example of Gallic Neo-classicism. Harmonies are classically transparent despite the liberal injection of dissonant combinations, and the tonal centers are firmly set. The work is in four movements; in the first and third the instruments are muted.

The first movement, allegretto vivo, is a perpetuum mobile in 3/4 time. Since the instruments play with mutes, the dynamic level is low even in fortissimo. Intentionally or unintentionally, Françaix interpolates in the viola part a group of four notes spelling Bach in reverse (HCAB—in current English notation, B-C-A-B flat), as if illustrating the slogan "Back to Bach," popular at the time of the modern Neo-classical renaissance.

The second movement, a Scherzo marked vivo, is true to its classical progenitor. The form adheres to the traditional three-part structure, with a trio as the middle section and the last section a recapitulation of the first. There are some acrid bitonalities euphoniously erected on the deepest note of the cello, C, which exercises gravitational attraction of the main key of C.

The third movement, andante, is a theme with three mutations. The writing is modal, with the Dorian mode being prevalent. There is a poignant melodic figure, which sounds like an imploration in slow waltz time. The ending is on a naked fifth, plagally approached in the cadence.

The final movement is a rondo. The tempo is vivo, in 2/4 time. The polka rhythm creates a debonair atmosphere; thematic phrases hop in wide intervallic leaps. A viola theme marked *amoroso* changes the mood for a moment but soon yields to the impetuous dance rhythms. A brief interlude, *più lento*, includes an aional melodic figure in the violin. After an artful fluctuation between major and minor triads the gaiety of C major reasserts itself, reaching the peak of fortissimo. Then the music quickly ends in a disenchanted smile.

NICOLAS SLONIMSKY

For many years Jascha Heifetz and Gregor Piatigorsky had played chamber music in the privacy of their homes, a happy and noble form of music-making in which they were often joined by similarly addicted colleagues. Eventually, in the summer of 1961, they decided to share their musical experiences and pleasures with music lovers of the surrounding communities. They founded the Heifetz-Piatigorsky Concerts, an intimate series dedicated to chamber music masterpieces.

Since then concerts have been given not only in Hollywood but also in San Francisco and New York. Heifetz and Piatigorsky have invited such distinguished artists as William Primrose, Leonard Pennario, Leon Fleischer and Jacob Lateiner and a chamber orchestra to collaborate with them in concert and in recording.

Other recordings in the Heifetz-Piatigorsky Concerts Series:
Mozart Violin Concerto No. 5, K. 219 • *Turina* Trio No. 1 for Piano, Violin and Cello, Op. 35 (with Leonard Pennario) LM/LSC-2957
Arensky Trio in D Minor, Op. 32 (with Leonard Pennario) • *Vivaldi* Concerto in B-Flat for Violin, Cello, Strings and Harpsichord (with Malcolm Hamilton) • *Martinu* Duo for Violin and Cello LM/LSC-2867
Beethoven Piano Trio, Op. 1, No. 1 (With Jacob Lateiner) • *Haydn* Divertimento for Cello and Orchestra • *Rózsa* Tema con Variazioni (For Violin, Cello and Orchestra) LM/LSC-2770

© 1967, RCA, New York, N.Y. • Printed in U.S.A.

Mono LM-2985
Stereo LSC-2985

THE HEIFETZ–PIATIGORSKY CONCERTS

Dvořák **Piano Quintette in A, Op. 81**
Jacob Lateiner, *Pianist*
Jascha Heifetz, *Violinist*
Israel Baker, *Violinist*
Joseph de Pasquale, *Violist*
Gregor Piatigorsky, *Cellist*

Françaix **Trio for Violin, Viola and Cello**
Jascha Heifetz, *Violinist*
Joseph de Pasquale, *Violist*
Gregor Piatigorsky, *Cellist*

Produced by John F. Pfeiffer
Recording Engineer: John Norman



Jacob Lateiner



Joseph de Pasquale

DYNAGROOVE

Library of Congress Card Numbers R67-1771–5 (Mono) and R67-1776–7 (Stereo) apply to this recording.

Timings Side 1–8:51, 9:12, 5:29
Side 2–8:26, 1:56, 2:19, 2:55, 2:43

Funkmaster FLEX

THE MIX TAPE
VOLUME II
60 MINUTES OF FUNK

ONE TIME ONLY
CLEAN VERSION
courtesy of
Funk Flex, Big Dan & Big Chris

LOUD RECORDS
FLEX-1



CLEAN VERSION

EVOLUTION

FEATURING THE HITS SINGLES

"GANGSTA' LOVIN"
FEATURING ALICIA KEYS

"WHAT"
FEATURING TRUTH HURTS

PRODUCTION BY DR. DRE, SWIZZ BEATS, TRACKMASTERS, IRV GOTTI, XMEN AND MORE



A Western Swing Christmas



with

Bob Wills' Original Texas Playboys

A WESTERN SWING CHRISTMAS with BOB WILLS' ORIGINAL TEXAS PLAYBOYS



Leon McAuliffe
Steel & Vocals



Bob Boatright
Fiddle



Leon Rausch
Vocals & Bass



Joe Frank Ferguson
Bass & Vocals



"Brother" Al Stricklin
Piano



Smoky Dacus
Drums



Gene Gasaway
Fiddle



Eldon Shamblin
Guitar

SIDE A

1. Cotton-Eyed Jingle Bells — vocals: Leon Rausch & "The Texas Playboy Choir" 3:00
2. I'll Be Home For Christmas — vocal: Joe Frank Ferguson 2:32
3. Here Comes Santa Claus — vocal: Leon Rausch 2:51
4. White Christmas — vocal: Leon Rausch 2:57
5. Let It Snow — vocal: Leon Rausch 2:39

SIDE B

1. Cowboy Christmas — vocal: Leon Rausch 2:40
2. Santa Claus is Coming To Town — vocal: Leon Rausch 1:25
3. Blue Christmas — vocal: Leon Rausch 2:44
4. Swingin' Around The Christmas Tree— vocal: Leon
5. I Saw Mommy Kissing Santa Claus — vocal: Leon Rausch 2:02

Delta RECORDS

Produced by David Stallings & Leon McAuliffe
Executive Producer: W. D. Stallings
Engineer: Gary Scott

Recorded at Luv Sound-Dallas, Kenneth J. Hughes, President
Cover Design and Art Direction: Cindy Wills James
Photography: Parkinson Photo-Graphics, Dallas

DLP1163
© ℗ 1985 Delta Records
P.O. Box 225, Navasdoches, TX 75965

FEATURING:
IRENE CARA
AL JARREAU
MIKE LANG, PETE JOLLY AND CLINT EASTWOOD
ELOISE LAWS
LENNIE NIEHAUS
AND
JOE WILLIAMS

CITY HEAT

RECORDS ARE YOUR BEST ENTERTAINMENT VALUE



Original Motion Picture Sound Track
Starring
Clint Eastwood and Burt Reynolds

CITY HEAT

0 7599-25219-1

Also available on cassette.

Side One

Million Dollar Baby
Al Jarreau

A Rainy Night

Montage Blues
Mike Lang, Pete Jolly and Clint Eastwood

Between The Devil And The Deep Blue Sea
Eloise Laws

Murf's Turf

Diner Fight

Get Happy
Irene Cara

Side Two

Embraceable You
Irene Cara

A Cold Night

Tap Your Feet

Speer Head

Have A Good One

Lieutenant's Stealthy

City Heat
Joe Williams

PRODUCED BY LENNIE NIEHAUS
Executive Producer: Steve Wax
Engineer: Bobby Fernandez
Production Assistant: Judie Hoyt
Art Direction/Design: Steve Gerdes
Cover Design: Bill Gold Advertising
Irene Cara appears courtesy of Network/Geffen Records



CLINT EASTWOOD BURT REYNOLDS
in "CITY HEAT"

Also Starring JANE ALEXANDER MADELINE KAHN RIP TORN IRENE CARA
RICHARD ROUNDTREE TONY LO BIANCO Produced by FRITZ MANES Music by LENNIE NIEHAUS
Story by SAM O. BROWN Screenplay by SAM O. BROWN and JOSEPH C. STINSON Directed by RICHARD BENJAMIN

PG PARENTAL GUIDANCE SUGGESTED

DOLBY STEREO

TECHNICOLOR®

FROM WARNER BROS.
A WARNER COMMUNICATIONS COMPANY

Warner Bros. Records Inc., a Warner Communications Company © 3300 Warner Blvd., Burbank, Calif. 91510. 3 East 54th Street, New York, New York 10022 @1984 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for the world outside of the U.S. Made in U.S.A. All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

THE RECORD ROOM
"Has It"
639-4555
$2.98

Country Music's GREATEST HITS BY THE ORIGINAL ARTISTS



WINGS OF A DOVE
THE COMANCHEROS
(I CAN'T HELP YOU) I'M FALLING TOO
WALL TO WALL LOVE
SECOND HAND ROSE

BC249



Country Music's GREATEST HITS BY THE ORIGINAL ARTISTS

SIDE 1

1. Wings Of A Dove…Ferlin Husky
2. Do What You Do Do Well…Ned Miller
3. Wall To Wall Love…Bob Gallion
4. What Kinda Deal Is This…Bill Carlisle
5. The Comancheros…Claude King

SIDE 2

1. Give Me 40 Acres (To Turn This Rig Around)… Willis Brothers
2. I'm Gonna Move On…Warner Mack
3. Second Hand Rose…Roy Drusky
4. None Of My Business…Henson Cargill
5. (I Can't Help You) I'm Falling Too…Skeeter Davis

All selections Courtesy of S. J. Productions
Album Jacket Design by Bill Hicks Design

Fabriqué et Distribué au Canada par:
Manufactured and Distributed in Canada by:
Impact Music Promotions Inc.
3121 Universal Drive
Mississauga, Ont.
L4X 2E2


MANY MOODS OF
SAMMY COLE

MANY MOODS OF SAMMY COLE

SAMMY COLE
BORN: Kingston, Jamaica, W.I.
EDUCATED: At Alpha Boys School where I learned, among other things, to play music. I left school at 16 to join the "Jamaica Military Band" where I served 3 years, playing the clarinet. For a time not knowing where I was going, I found myself being led into unsuitable conditions which were contrary to my previous intentions. I finally decided on a direction that raised me above it all. My first gig took me to the studios. There were also a few well known names in the recording business whom I was very happy to have met; such as Roland Alpasso, Tommy McCook, Jackie Opel, to name a few whom I started to work with. It was a short-lived experience, from which I gained a great deal. One year later, I was offered the opportunity to sit in the chair from which Roland had resigned at the Jamaican Playboy Club. We produced a contract for 4 years, the 3 albums that were made were all well received by tourists and locals. This will be the 2nd I've done in 4 years. I think that this sums up my total experience. I am 31 years old and I enjoy my music. My greatest fear is that one day I will no longer be able to play the saxophone.

When I am not working I like to socialize, read, listen to fine music and hang around with good company. (I AM A VIRGO)

SIDE 1

1. RIDING MOOD (Chuck Willis)
2. STANDING LOVE (Johnnie Taylor)
3. TENDER EYES (Bobby Robinson. Pronto. Bob. Dan. Quinuy)
4. STREET MOOD (Chips Monan Dan Penn)



SIDE 2

1. ACCUSSING (J. Butler W. Butler)
2. BABY LOVE (Bartholemew Lee)
3. WHAT AM I LIVING FOR (Fred Jay Art Harris)
4. GOODBYE LOVE (Russell - Farrell)

Alex King —
Guitar and Harmonica
Lenny Blum —
Bass
Bruce Ley —
Piano
Ted Rosnick —
Drum
John Forbes —
Organ, Synthesizer

Engineered by *John Forbes*
at
Sound Canada Recording Studio

Mixed by *J. Forbes & A. King*
Arranged by *A. King & L. Harvey.*
Produced by *Derrick & Kenneth Lewis.*
Jacket by *Raymond Print & Litho.*

Distributed By:
Monica's Records, 1553 Eglinton Ave. W., Toronto M6E 2G9
(416) 789-5722

Pressed in Canada

DISCOS CBS INTERNATIONAL

CBS ™

EMMANUEL
"QUISIERA"

A

℗ 1989
Miami Fl.

DCL-80124
STEREO
33 1/3 RPM

1. LA CHICA DE HUMO** 5:28
-Malavasi-Maria Lar-
2. ES POR TI** 4:12
-Malavasi-Maria Lar-
3. LAS BARAJAS DE ANA* 3:54
-Chris Pelcer-Emmanuel-
4. PRUEBA OTRA VEZ* 4:10
-Jim Crichton-Ian Crichton-
Michael Sadler-Emmanuel-
5. DOS EXTRAÑOS* 4:40
-Jim Crichton-Michael Sadler-
John Bettis-Emmanuel-
(gracias a Glenn Monroig)

*Producer: Keith Olsen for Pagolo Productions/**Producer: Malavasi

Distributed & Manufactured by: Discos CBS International.


DISCOS CBS INTERNATIONAL
CBS
TM
EMMANUEL
"QUISIERA"
B
℗ 1989
Miami Fl.
DCL-80124
STEREO
33 1/3 RPM
1. QUISIERA* 4:20
-Mark Spiro-Emmanuel-
2. LUK** 4:56
-Lucio Dalla-Maria Lar-
3. SIENTO* 4:36
-Jim Crichton-Michael Sadler-Emmanuel-
4. SI NO HAY DOLOR** 4:22
-Malavasi-Emmanuel-
5. LA VIDA DECIDIO* 5:12
-Mark Spiro-Dann Haff-Phil Naush-Glenn Monroig-
*Producer: Keith Olsen for Pagolo Productions/**Producer: Malavasi
Distributed & Manufactured by: Discos CBS International

JOCKO RECORDS

presents

Vol. 2

16 ORIGINAL GOLDEN OLDIES

J-LPS-965-2
SIDE ONE



STEREO
33 1/3 RPM

1. DON'T ASK ME TO BE LONELY - The Dubs
2. THE WIND - The Jesters
3. SWEETEST ONE - The Crests
4. LONELY LONELY NIGHTS - Lee Andrews & The Hearts
5. DOWN THE AISLE - Patty LaBelle & The Blue Bells
6. MEMORIES OF YOU - The Harptones

JOCKO RECORDS

presents

Vol. 2

16 ORIGINAL GOLDEN OLDIES

J-LPS-965-2
SIDE TWO



STEREO
33⅓ RPM

7. STORMY WEATHER - The Spaniels
8. DUKE OF EARL - Gene Chandler
9. LA BAMBA - Richie Valens
10. TILL - The Angels
11. YOU WERE MINE - The Fireflys
12. WHAT'S YOUR NAME - Don & Juan
13. LOVE YOU SO - Ron Holden
14. OH WHAT A NIGHT - The Dells
15. SOLITAIRE - The Embers
16. YOU'LL LOSE A GOOD THING - Barbara Lynn

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

1st ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION FEATURING THE GALAX SOUND 1974
VOL 1

Produced by:
The Brandywine
Valley
Friends of Old
Time Music



SIDE 1
6-A
34883

1. **Step Back Cindy**
Kyle Creed-Fred Cockerham
2. **Wind and Rain**
Kilby Snow
3. **Rueben**
Ola Belle Reed
4. **Little Satchel**
Fred Cockerham
5. **Let Me Fall**
Fred Cockerham
6. **Carroll Country Blues**
Highwood String Band
7. **Pretty Little Miss**
Strange Creek Singers

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

1st ANNUAL BRANDYWINE MOUNTAIN MUSIC CONVENTION FEATURING THE GALAX SOUND 1974

VOL. 1

Produced by:
The Brandywine
Valley
Friends of Old
Time Music

SIDE 2
6-B
34884

1. **Little Margaret**
Hazel Dickens
2. **John Brown's Dream**
Kyle Creed-Fred Cockerham
3. **Deford Blues**
Fred Cockerham
4. **Undone in Sorrow**
Ola Belle Reed
5. **Flop Eared Mule**
Raymond Melton
6. **Cacklin Hen & Rooster Too-** Highwoods String Band
7. **Bill Cheatum**
Ted Lundy & The
Southern Mountain Boys

Blizard Train

Ralph Blizard &
The New Southern Ramblers



JA0056

SIDE ONE

Florida Blues 2:25
House of David Blues 2:05
Kansas City Railroad Blues 3:17
No Hard Times 3:00
Dickson County Blues 2:00
Winebarger's Mill (Buckwheat Song) 2:47
Blizard Train 4:52

℗ 1989 JUNE APPAL RECORDINGS
306 Madison Street / Whitesburg, KY 41858
606-633-0108

Blizard Train

Ralph Blizard &
The New Southern Ramblers



JA0056

SIDE TWO

Hell Among the Yearlings 2:22
Chittlin' Cookin' Time in Cheatham County 2:53
Blue Ridge Mountain Home 2:15
Sugar Tree Stomp 2:23
When Zephyrs of Heaven Shall Fan Me To Sleep 3:48
If I Lose, Let Me Lose 3:07
Smith's Waltz 2:26

® 1989 JUNE APPAL RECORDINGS
306 Madison Street / Whitesburg, KY 41858
606-633-0108



RAUL MARRERO

Director De Grabaccion:
Johnny Pacheco
Produccion Por:
Jerry Masucci
Arreglista Y Director:
Hector De Leon

LP 351 A
MONO

1. TODAVIA—2:45
(A. Manzanero) Dunbar Music
2. BUSCANDO UN AMOR—2:19
(R.Marrero) Peer, Int.
3. NEGRO NACI—2:31
(R. Hernandez) Peer Int
4. TODO TERNURA—2:40
(T. Renis-A.Olivares-L.Beretta-J.Gutierrez) Southern Music
5. ORGULLO CONTRA ORGULLO—2:55
(F. Baena) Peer Int.
6. QUE MALA SUERTE—2:15
(R. Marrero) Peer Int.


FANIA
RAUL MARRERO
Director De Grabaccion:
Johnny Pacheco
Produccion Por:
Jerry Masucci
Arreglista Y Director:
Hector De Leon
LP 351 B
MONO
1. AMOR AZUL (Love Is Blue) —2:30
(A. Popp-P. Cour) Croma Music
2. ARRIBA—2:55
(J. Gutierrez) Peer Int.
3. PEDACITOS DE AMOR—3:07
(E. Davidson) Morro Music
4. MI CARIÑO POR TI—2:45
(R.. Ramirez) Peer Int.
5. CUANDO ESTOY CONTIGO—2:50
(A. Manzanero) Peer Int.
6. ELLA ES MI VIDA—3:09
(R. Hernandez) Peer Int.

LOVE AND HAPPINESS

Marketed & Distributed by
World Enterprise Records
4905 Church Avenue
Brooklyn, N.Y. 11203
(718) 282-7746/282-7709
Telex: 4973708WORLDUI
Fax: 4698056

SUPERSTARS HIT PARADE VOL. 7

Produced by King Jammy
Arranged by King Jammy
& John John

SIDE A
LALP 39

1. GHETTO CELEBRITY (G. Isaacs)
   GREGORY ISAACS
2. RUB A DUB MARKET (S. Minott)
   SUGAR MINOTT
3. ALL IN THE GAME (Adapted)
   ERNEST WILSON
4. I'M COMING HOME (Adapted)
   (A THRILLER "U"
5. OH MAMMY BLUE (Adapted)
   HORACE ANDY
6. TELL HIM I'M NOT HOME (Adptd)
   SANCHEZ

LIVE AND LOVE

Marketed & Distributed by
World Enterprise Records
4905 Church Avenue
Brooklyn, N.Y. 11203
(718) 282-7746/282-7709
Telex: 4973708WORLDUI
Fax: 4698056

SUPERSTARS HIT PARADE VOL. 7

Produced by King Jammy
Arranged by King Jammy
& John John

SIDE B
LALP 39

1. SUZIE WONG (L. Thompson)
   LINVAL THOMPSON
2. WOMAN OF MY DREAM (L. James/J. Holt)
   JOHN HOLT
3. MIDNIGHT LOVER (A. Campbell)
   AL CAMPBELL
4. I MAY NEVER SEE MY BABY (Adptd)
   JIMMY RILEY
5. ADDICTED TO LOVE (L. Gibbon)
   LEROY GIBBON
6. ADDICTED TO SAX (D. Fraser)
   DEAN FRASER

ANGEL RECORDS



Manufactured in U.S.A.
(X-YAX 166) 33⅓

Recorded in Europe
S. 35763

VERDI

(1)-Nel dì della vittoria. Cavatina: Vieni! t'affretta!
"MACBETH" (Act 1) (Piave)

(2)-La luce langue "MACBETH" (Act 2) (Piave)

(3)-Una macchia e qui tuttora!
(Sleep Walking Scene)
"MACBETH" (Act 4) (Piave)

MARIA MENEGHINI CALLAS-Soprano
and THE PHILHARMONIA ORCHESTRA
conducted by NICOLA RESCIGNO
Sung in Italian

STEREO

ANGEL RECORDS



Manufactured in U.S.A.
(X-YAX 167) 33⅓

Recorded in Europe
S. 35763

VERDI

(1)-Ben io t'invenni. Anch'io dischiuso un giorno
"NABUCCO" (Act 2) (Solera)

(2)-Sorta e la notte. Cavatina: Ernani! Ernani, involami "ERNANI" (Act 1) (Piave)

(3)-Tu che le vanita "DON CARLO" (Act 4) (Mery, du Locle & de Lauzieres)

MARIA MENEGHINI CALLAS-Soprano
and THE PHILHARMONIA ORCHESTRA
conducted by NICOLA RESCIGNO
Sung in Italian

STEREO


STEREO FIDELITY
ADVENTURES IN SOUND
LES GRANDES CHANSONS - Volume IV
JACQUELINE FRANCOIS
with Paul Durand and his Orchestra
1. PARIS JE T'AIME (Paris, Stay the Same)
- H. Bataille - C. Grey - V. Schertzinger -
WS 326
NONBREAKABLE
Side 1
XSM 51072
2. MON COEUR EST UN VIOLON
- M. LaParcerie -
3. C'EST MON GIGOLO (Just A Gigolo)
- A. Mauprey - J. Lenoir - L. Casucci -
4. FASCINATION - M. de Feraudy - F. D. Marchetti -
5. ICI L'ON PECHE - J. Tranchant -
6. SEULE CE SOIR - P. Durand
- R. Noel - J. Casanova -
COLUMBIA
"COLUMBIA", MARCAS REG. MADE IN U.S.A.


STEREO FIDELITY
ADVENTURES IN SOUND
LES GRANDES CHANSONS - Volume IV
JACQUELINE FRANCOIS
with Paul Durand and his Orchestra
1. J'AI DEUX AMOURS (Two Loves Have I)
- G. Koger - H. Varna - V. Scotto -
2. A PARIS, DANS CHAQUE FAUBOURG
From the film, "14 Juillet"
WS 326
NONBREAKABLE
Side 2
XSM 51073
- R. Clair - M. Jaubert -
3. SOUS LES TOITS DE PARIS
- R. Nazelles - R. Moretti -
4. LA MER (Beyond the Sea)
- C. Trenet - A. Lasri - Arr: Paul Durand
with Mario Fontana and his Orchestra
5. VOUS QUI PASSEZ SANS ME VOIR
- J. Hess - C. Trenet -
6. QUE RESTE-T-IL DE NOS AMOURS?
- C. Trenet -
COLUMBIA
®"COLUMBIA" MARCAS REG. MADE IN U.S.A.

SARAH BAKER

1. HIGH CALIBER LOVE (4:05)
*2. PACK OF LIES (3:42)



I

SEB 003

3. ANOTHER DOOR (4:45)
**4. USE IT OR LOSE IT (2:55)
5. GOT MY REASONS (3:50)

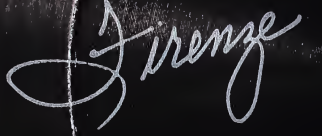
Produced by Markus James and Sarah Baker
All songs by Sarah Baker © 1990 Estalee Music/ASCAP
except * with Markus James
** with Billy Lewis

Firenze Records
1827 Haight St., #65
San Francisco, Ca. 94117

MANUFACTURED BY FIRENZE RECORDS

SARAH BAKER

1. THE LAST GOODBYE (3:17)
2. AM I EVER ON YOUR MIND (3:15)



II

SEB 003

3. LIVE WIRE (2:08)
4. CHILD OF MY TIME (3:36)
5. GRACE (1:59)

Produced by Markus James and Sarah Baker
All songs by Sarah Baker
© 1990 Estalee Music/ASCAP
℗ 1990 Firenze Records
Firenze Records
1827 Haight St., #65
San Francisco, Ca. 94117
MANUFACTURED BY FIRENZE RECORDS

When I Sing For Him

PORTER WAGONER

P&J RECORDS

79-1A
SIDE ONE

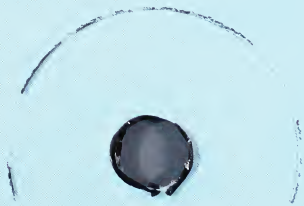
1. LIFE'S RAILWAY TO HEAVEN (Kirk Maver)
(Robert Mellin Music Pub. Corp.-BMI-2:47)
2. OLD CAMP MEETING TIME (Ira Stanphill)
(Singspiration-SESAC-1:45)
3. PEACE IN THE VALLEY (Arrangement by Porter Wagoner)
(P. & J. Music-ASCAP-2:47)
4. SATAN'S RIVER (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:53)
5. WHERE THE ROSES NEVER FADE (W. Willmuth)
(The Church of God-SESAC-2:02)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE TWO



P&J RECORDS

1. I THOUGHT OF GOD (Marijohn Wilkin)
(Cedarwood Pub. Co.-BMI-2:57)
2. I FOUND A MAN (Porter Wagoner)
(Owepar Pub. Co.-BMI-3:05)
3. HEAVEN ON MY MIND (Linda Carol Moore)
(Linda Carol Music-ASCAP-2:22)
4. JUST A ROSE WILL DO (J. A. McClung)
(Hartford Music-SESAC-2:19)
5. THE BIRD THAT NEVER FLEW (Porter Wagoner)
(Owepar Pub. Co.-BMI-3:33)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE THREE



P&J RECORDS

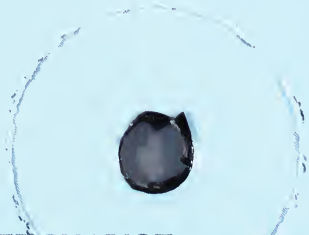
1. WHERE WOULD JOHN BAPTIZE JESUS (Artic MacLaren)
(Grandslam Music-ASCAP-2:48)
2. WHAT WOULD YOU DO (IF JESUS CAME TO YOUR HOUSE)
(Hugh Ashley and Lois Blanchard)
(Earl Barton Music, Inc.-BMI-2:30)
3. SINGING ON THE MOUNTAIN (Porter Wagoner)
(P. & J. Music-ASCAP-2:14)
4. SATAN GETS THE GOLD (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:30)
5. CITY ON THE HILL (Wade Mainer)
(Jaymore Music-BMI-1:40)

© 1979 P&J Productions
Nashville, Tennessee

When I Sing For Him

PORTER WAGONER

79-1A
SIDE FOUR



P&J RECORDS

1. SWING LOW SWEET CHARIOT (arrangement by Porter Wagoner)
(P. & J. Music-ASCAP-2:34)
2. RANK STRANGERS (Ann Bybee)
(Warden Music-BMI-2:44)
3. TROUBLE IN THE AMEN CORNER (Archie Campbell)
(Tree Pub. Co. Inc. BMI-4:24)
4. WHEN I SING FOR HIM (Porter Wagoner)
(Owepar Pub. Co.-BMI-2:43)
5. LORD, BUILD ME A CABIN IN GLORY (Curtis Stewart)
(Stamps Quarter Music Co.-ASCAP-2:23)

© 1979 P&J Productions
Nashville, Tennessee


Capitol
REG. U.S. PAT. OFF.
RECORDS
SIR THOMAS BEECHAM, BART, C. H.
conducting THE ROYAL PHILHARMONIC ORCHESTRA
Solo Violin: Steven Staryk
G-7250
(G-X-1-7250)
RICHARD STRAUSS
Symphonic Poem
EIN HELDENLEBEN
Op. 40
(A Hero's Life) (21:40)
Part 1
Recorded in England
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2631859


Capitol
REG. U.S. PAT. OFF.
RECORDS
SIR THOMAS BEECHAM, BART, C. H.
conducting THE ROYAL PHILHARMONIC ORCHESTRA
Solo Violin: Steven Staryk
G-7250
(G-X-2-7250)
2
RICHARD STRAUSS
Symphonic Poem
EIN HELDENLEBEN
Op. 40
(A Hero's Life) (21:47)
Conclusion
Recorded in England
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. Capitol • MARCA REG. • U.S. PAT. NO. 2631.859

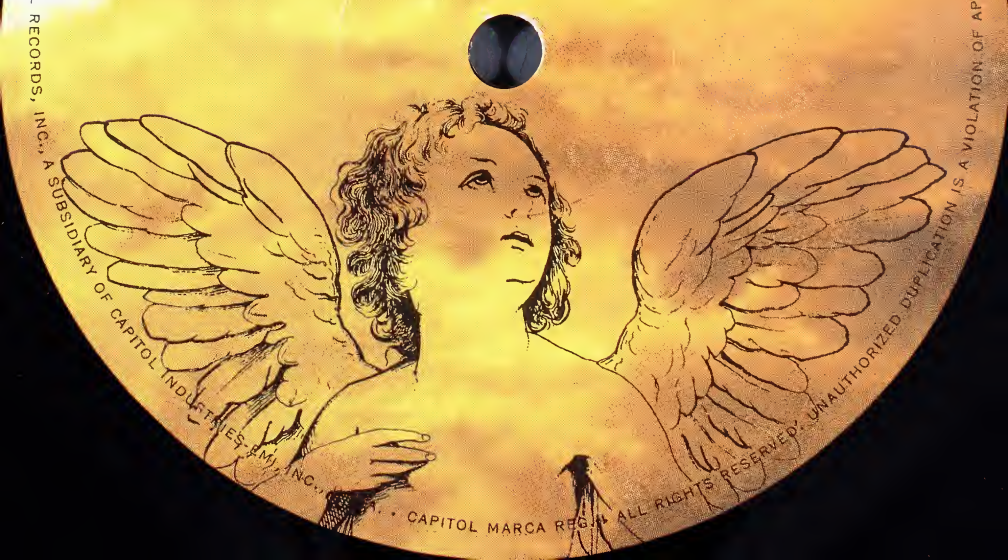
angel

1

Ballets from Verdi Operas
I Vespri siciliani—"The Four Seasons"
PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.
with John McCaw (clarinet)
& Gordon Hunt (oboe)

S-1-37801
STEREO
33-1/3

Recorded in England
℗1981 EMI Records Limited



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC.
CAPITOL MARCA REG. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

angel

2

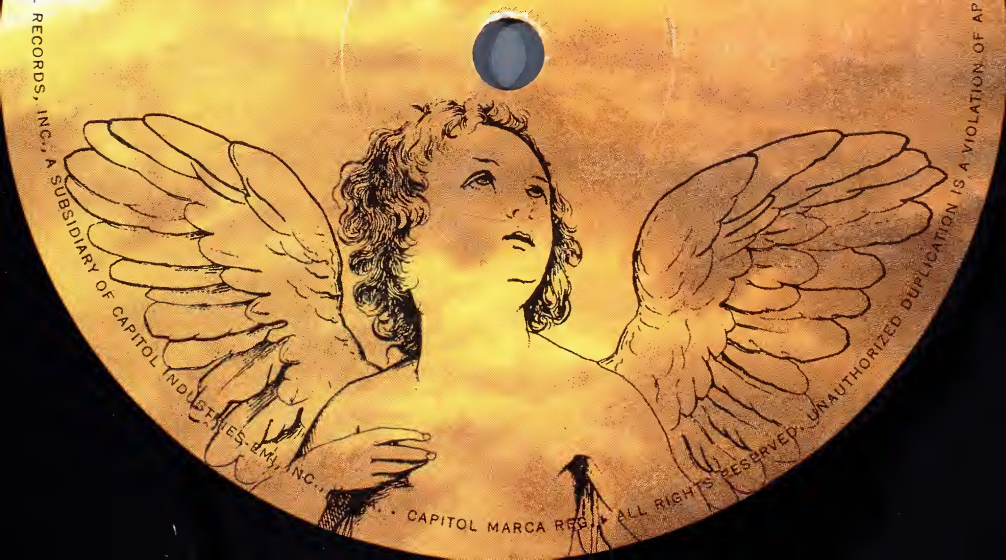
Ballets from Verdi Operas

Macbeth—1. Ballet • 2. Chorus of Witches and Dance of the Spirits (Ambrosian Opera Chorus)
Aida—3. Dance of the Little Moorish Slaves
4. Grand March and Ballet

NEW PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.

S-2-37801
STEREO
33-1/3

Recorded in England
©1981, 1976, 1974 EMI Records Limited



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC.
CAPITOL MARCA REG. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

SIDE A

Code Purple - Andrew Neil

Produced by Tree Heart Records LLC

©2017



1. Animals in Zoos 2:54
2. Rocken 4:52
3. Boom 5:23
4. Superhero 4:54
5. Lonely Road 3:39

SIDE B

Code Purple - Andrew Neil

Produced by Tree Heart Records LLC

©2017



1. Rainsong 3:08
2. I Don't Want To Play 4:39
3. Outlaw 4:28
4. Tears of a Soldier 2:49
5. Roses 2:52
6. Thought of You 3:12

CHERRY RECORDS

TRINIDAD STEEL DRUMMERS

Side One
(C-4003-A)



10113
STEREO

ROMEO & JULIET
TONIGHT
A MAN AND A WOMAN
FRIENDS
CLOSE TO YOU
I HAVE DREAMED
RAINDROPS
QUEEN OF THE BANDS

(S-2663)

CHERRY RECORDS

TRINIDAD STEEL DRUMMERS

Side Two
(C-4003-B)

10113
STEREO

HEY JUDE

MY WAY

OH HAPPY DAY

SUNNY

JAMAICAN FAREWELL

YELLOW BIRD

MARY ANN

VARIATIONS ON A THEME
FROM PAGININI

PALET

(S-2664)

DIGITAL

1 **Berlioz: Roméo et Juliette**
Part I: Introduction — Prologue
& Strophes — Scherzetto

JESSYE NORMAN (soprano), JOHN ALER (tenor),
THE WESTMINSTER CHOIR & PHILADELPHIA
ORCHESTRA, RICCARDO MUTI cond.

DSB-1-3997-1
270445-1TA
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

DIGITAL

2

Berlioz: Roméo et Juliette
Part II: (beginning): 1. Roméo seul
— Grand fête chez Capulet • Scène d'amour

THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-2-3997-1
270445-1TB
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

DIGITAL

3

Berlioz: Roméo et Juliette

Part II (conclusion): 1. Scherzo: La reine Mab
Part III (beginning): 2. Convoi funèbre de Juliette
3. Roméo au tombeau des Capulets

THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-3-3997-2
270446-1TA
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

DIGITAL

4 **Berlioz: Roméo et Juliette**
Part III (conclusion): Finale

SIMON ESTES (bass)
THE WESTMINSTER CHOIR & PHILADELPHIA ORCHESTRA, RICCARDO MUTI cond.

DSB-4-3997-2
270446-1TB
STEREO
33-1/3

Recorded in the USA
℗1986 EMI Records Limited

Direct Metal Mastering

ANGEL



MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. • ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 1
741-A

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 2
741-B

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 3
741-C

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only

MARK 56
RECORDS

ORIGINAL TELEVISION SOUNDTRACK

HERMAN WOUK'S

Produced by
George Garabedian

SIDE 4
741-D

"THE CAINE MUTINY COURT-MARTIAL"

© 1976 Herman Wouk
℗ 1976 Mark 56 Records
Not Licensed For Radio Broadcast
For Home Use Only


LONG PLAYING
TRADE MARK
33⅓ R.P.M.
STEREO
ODEON
(2YEA.3021)
℗ 1966
PASD. 2280
1
1
THE MENUHIN FAMILY
CONCERTO IN F MAJOR, K.242 (MOZART)
(1)—1st Movement: Allegro. (2)—2nd Movement: Adagio
(3)—3rd Movement: Rondo (Tempo di Menuetto)
(Cadenzas by Mozart)
HEPHZIBAH, YALTAH and JEREMY MENUHIN (Pianos)
and LONDON PHILHARMONIC ORCHESTRA
conducted by YEHUDI MENUHIN
THE GRAMOPHONE CO.LTD. ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
MADE IN GT BRITAIN.


LONG PLAYING
TRADE MARK
33⅓ R.P.M.
STEREO
ODEON
(2YEA.3022)
℗ 1966
PASD. 2280
2
2
THE MENUHIN FAMILY
CONCERTO IN E FLAT MAJOR, K.365 (MOZART)
(1)—1st Movement: Allegro. (2)—2nd Movement: Andante
(3)—3rd Movement: Rondo (Allegro)
(Cadenzas by Mozart)
HEPHZIBAH MENUHIN & FOU TS'ONG (Pianos)
and BATH FESTIVAL ORCHESTRA
conducted by YEHUDI MENUHIN
THE GRAMOPHONE CO. LTD. · ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
MADE IN GT BRITAIN.



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435701 A

Side 1

LISZT

A FAUST SYMPHONY

1st Movement: FAUST

(Lento assai - Allegro impetuoso -
Allegro agitato ed appassionato assai)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.

EMI



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435701 B

Side 2

LISZT

A FAUST SYMPHONY

2nd Movement: GRETCHEN

(Andante soave)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.

EMI



ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435711 A

Side 3

LISZT

A FAUST SYMPHONY

3rd Movement: MEPHISTOPHELES (Words by Goethe)

(Allegro vivace ironico - Andante mistico [Apotheosis])

GÖSTA WINBERGH - Tenor

WESTMINSTER CHOIR COLLEGE MALE CHORUS

(Director: Joseph Flummerfelt)

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

Sung in German

EMI

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.



Made in Germany by EMI Electrola

℗ 1983 Original sound recording made by EMI Records Ltd.

STEREO 33

Digital Recording

DMM™

ASD 1435711 B

Side 4

LISZT

LES PRELUDES -
SYMPHONIC POEM No.3

THE PHILADELPHIA ORCHESTRA

conducted by

RICCARDO MUTI

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORIZED
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THE RECORD PROHIBITED.

EMI

MUSIC by Jupiter

CHA CHA CHA · Part 1

33⅓ R.P.M.

LP 16 A

1 - CHA CHA MI BABY - cha cha

2 - SABROSO GUAPACHA - cha cha

3 - INSTRUMENTAL GUARACHA

4 - VI ANDERO cha cha

5 - BAILA MI MERENGUE

6 - CHA CHA CHA

MUSIC by Jupiter

CHA CHA CHA - Part 2

33⅓ R. P. M.



LP 16 B

1 - CUIDADO CON LA MANO cha cha

2 - PIEL CONELA cha cha

3 - MI POLLA merengue

4 - EL CHARLATON guaracha

5 - QUIEN SERA bolero cha cha

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO®

de Colección



TRL-1601

℗© 1983

1.-NO SE PUEDE PARAR LA MUSICA
H. Belolo- Phil Hortt- Beauris Whitehead

LADO A
33 1/3 RPM
ESTEREO

Bajo Licencia de:
SONOGRAFICA DE
VENEZUELA C.A.

2.-ENSEÑAME A CANTAR
Fernando Arbex
3.-SOY NATURAL
Edgardo Diaz
4.-ELLA A A
J. Seijas- H. Herrero- G. Escolar
5.-DOS NIÑOS
Juan Farrel
6.-VOULEZ VOUS
B. Anderson- Bulvaeus- Diaz
7.-ME VOY A ENAMORISCAR
Juan Pardo

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO®

de Colección

RAFF

TRL-1601

℗© 1983

LADO B
33 1/3 RPM
ESTEREO

Bajo Licencia de:
SONOGRAFICA DE
VENEZUELA C.A.

1.-**CHIQUITITA**
V. Anderson- B. Ulbaeus

2.-**COSITA LOCA LLAMADA AMOR**
F. Mercury

3.-**LIBRE MI CORAZON**
Leyda E. Colón

4.-**VOY A AMERICA**
J. Seijas - E. Guerín- C. Villa

5.-**QUIERO VERTE FELIZ**
Carlos F. Prida

6.-**LOS FANTASMAS**
Honorio Herrero

7.-**MAS MUCHO MAS**
J. Seijas - C. Villa- E. Guerín

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA. 90006.



GEFFEN RECORDS

PRO-A-2859
PROMOTIONAL COPY.
NOT FOR SALE.

Side 1
33 1/3 RPM

TESLA

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

From the Geffen album MECHANICAL RESONANCE (GHS 24120)

GETTIN' BETTER (LP Version) 3:20
(Keith/Hannon)

City Kidd Music ASCAP

℗ 1986 The David Geffen Company



GEFFEN RECORDS

PRO-A-2859
PROMOTIONAL COPY.
NOT FOR SALE.

Side 2
33 1/3 RPM

TESLA

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

From the Geffen album MECHANICAL RESONANCE (GHS 24120)

GETTIN' BETTER (LP Version) 3:20
(Keith/Hannon)

City Kidd Music ASCAP

℗ 1986 The David Geffen Company



"GREAT GROUPS OF THE FIFTIES"

Volume One

SEND FOR FREE CATALOG

COL 5037
SIDE ONE

1. IN THE STILL OF THE NIGHT - The Five Satins - (F. Parris) - Angel Music (BMI)
2. I SEE A STAR - The Roulettes - (Galanti) - G&H Music (BMI)
3. DEAR ONE - The Scarlets - (F. Parris) - Bob-Dan (BMI)
4. YOU PAINTED PICTURES - The Spaniels - (B. Roth) - Tollie-Tawny (BMI)
5. FOUNTAIN OF LOVE - The Starlarks - (Forbes) - Angel-Franwil (BMI)
6. BE TRUE - The Vocaleers - (Duncan-Robinson) - Bob-Dan (BMI)
7. A FOOL WAS I - The Veltones - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



"GREAT GROUPS OF THE FIFTIES"
Volume One

SEND FOR FREE CATALOG

COL 5037
SIDE TWO

1. I'M SO HAPPY - Lewis Lymon & The Teenchords - (Robinson) - Fire (BMI)
2. CREATION - The Kings
3. OH GEE, OH GOSH - The Kodaks - (Kodaks) - Fire (BMI)
4. HEAVENLY FATHER - The Castelles - (The Castelles) - Slotkin (BMI)
5. STARS IN THE SKY - The Channels - (Lewis-Robinson) - Spinning Wheel (BMI)
6. ARE YOU SORRY - The Whispers - (Johnson) - Andrea Music (SESAC)
7. WHAT'S WRONG - The Avalons - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072


CSP
A Service of CBS Records
Collectors' Series
TM
The CBS Television production of RODGERS and HAMMERSTEIN'S
"CINDERELLA"
AOS 2005
STEREO
33 1/3 RPM
Side 1
XSM 41313
Starring JULIE ANDREWS; Music by Richard Rodgers;
Book and Lyrics by Oscar Hammerstein II; Featuring Howard Lindsay,
Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostley,
Jon Cypher and Edith Adams; Musical Director: Alfredo Antonini
1. MARCH: WHERE IS CINDERELLA?
2. IN MY OWN LITTLE CORNER (Julie Andrews)
3. THE PRINCE IS GIVING A BALL (Bob Penn, Ensemble)
4. ROYAL DRESSING ROOM SCENE (Dorothy Stickney, Howard Lindsay,
Iggie Wolfington, George Hall)
5. IN MY OWN LITTLE CORNER (reprise); GODMOTHER'S SONG:
IMPOSSIBLE!; IT'S POSSIBLE!
(Julie Andrews, Edith Adams)
6. GAVOTTE
Collectors' Series AND COLLECTORS' SERIES ARE TRADEMARKS OF CBS RECORDS
Marcas Reg./Printed in U.S.A.

CSP

A Service of CBS Records

Collectors' Series™

The CBS Television production of RODGERS and HAMMERSTEIN'S
"CINDERELLA"



AOS 2005
STEREO

33 1/3 RPM
Side 2
XSM 44241

Starring JULIE ANDREWS; Music by Richard Rodgers;
Book and Lyrics by Oscar Hammerstein II; Featuring Howard Lindsay,
Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostley,
Jon Cypher and Edith Adams; Musical Director: Alfredo Antonini

1. TEN MINUTES AGO (Julie Andrews, Jon Cypher)
2. STEPSISTERS' LAMENT (Alice Ghostley, Kaye Ballard)
3. WALTZ FOR A BALL
4. DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL (Julie Andrews, Jon Cypher)
5. A LOVELY NIGHT
(Julie Andrews, Ilka Chase, Kaye Ballard, Alice Ghostley)
6. THE SEARCH
7. THE WEDDING

Collectors' Series AND COLLECTORS' SERIES ARE TRADEMARKS OF CBS RECORDS. Marcas Reg./Printed in U.S.A.



Breck Wall & Joe Peterson

Present

WPS - 3650

Side 1

BOTTOMS UP

STEREO



Breck Wall & Joe Peterson

Present

WPS - 3650

Side 2

BOTTOMS UP

STEREO

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO

RCAFF

RF 9089



QUIERO ROCK
(Seijas/Villa/Monroy)
LADY
(Seijas/Villa/Monroy)
Y YO NO BAILO
(Seijas/Villa/Monroy)
ES POR AMOR
(Seijas/Villa/Monroy)
LA CHISPA DE LA VIDA
(C. Villa)

Editoras: Quiroga/Rimo/Pacifico
Bajo Licencia de SONOGRAFICA VENEZOLANA, C.A.
℗ © 1982 Profono Internacional, Inc.

LP
33⅓ R.P.M.
stereo
LADO A

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

MENUDO

RAFF

RF 9089

LP

33⅓ R.P.M.

stereo

LADO B

DULCES BESOS
(Seijas/Villa/Monroy)
FORMULA
(Luis G. Escolar)
CUANDO PASARA
(Seijas/L.G. Escolar)
COMO ERES TU
(Luis G. Escolar)
SUSANA
(Luis G. Escolar)

Editoras: Quiroga/Rimo/Pacifico
Bajo Licencia de SONOGRAFICA VENEZOLANA, C.A.
℗ © 1982 Profono Internacional, Inc.

MANUFACTURED & DISTRIBUTED BY PROFONO INTERNACIONAL, INC. LOS ANGELES, CALIFORNIA, 90006.

ΣRATO

NUM 75248

Face 1

GRAVURE UNIVERSELLE

Fabriqué en France

(4'39-2"-5'07-3"-5'12)15'03-
10"-(6'28-2"-3'33-2"-3'57)14'01
29'14

CONCERTI PER MANDOLINI

Giovanni PAISIELLO

CONCERTO EN MI BÉMOL MAJEUR
pour mandoline, cordes et clavecin
Allegro Maestoso
Larghetto
Allegretto

CONCERTO EN DO MAJEUR
pour mandoline, cordes et clavecin
Allegro
Larghetto
Allegro

Ugo ORLANDI, mandoline
I SOLISTI VENETI
Claudio SCIMONE

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

ΣRATO

NUM 75248

Face 2

GRAVURE UNIVERSELLE

Fabriqué en France

(3'47-3"-4'15-4"-3'25)11'34-
10"-(7'10-3"-4'57-3'10)15'19
27'03

CONCERTI PER MANDOLINI

Franscesco LECCE
CONCERTO EN SOL MAJEUR
pour mandoline, cordes et clavecin
Allegro
Largo
Allegro balletto

Antonio Maria GIULIANI
CONCERTO EN MI MAJEUR
pour deux mandolines, alto et orchestre
Allegro
Andante
Allegro

Ugo ORLANDI & Dorina FRATI, mandolines
Jodi LEVITZ, alto
I SOLISTI VENETI
Claudio SCIMONE

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION. LA DUPLICATION. LA LOCATION. LE PRET. L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.



DRUM CORPS INTERNATIONAL

1983 WORLD CHAMPIONSHIP

MIAMI, FLORIDA

Volume 1

Side 1
(42021)

GARFIELD CADETS
GARFIELD, NEW JERSEY

SUNCOAST SOUND
TAMPA BAY, FLORIDA

1983 DCI RECORDING Ⓟ



DRUM CORPS INTERNATIONAL

1983 WORLD CHAMPIONSHIP

MIAMI, FLORIDA

Volume 1

Side 2
(42021)

CAVALIERS
ROSEMONT, ILLINOIS

BRIDGEMEN
BAYONNE, NEW JERSEY

1983 DCI RECORDING Ⓟ


Capitol
HERE & NOW
DORSEY BURNETTE
STEREO
SW 71094
(SW-1-71094)
SIDE 1
1. I JUST COULDN'T LET HER WALK AWAY
(C. Bell-A. Harkins) ASCAP/BMI-2:25
2. DADDY DON'T YOU WALK SO FAST
(P. Callender-C. Stephens) ASCAP-2:33
3. TOGETHER AGAIN
(Buck Owens) BMI-1:59
4. IN THE SPRING (The Roses Always Turn Red)
(Dorsey Burnette) BMI-3:05
5. CRY MAMA
(Dorsey Burnette) BMI-2:36
Produced by Steve Stone
for 1-2-3 Records, Inc.
℗ 1972 Capitol Records, Inc.
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
HERE & NOW
DORSEY BURNETTE
STEREO
SW 71094
(SW-2-71094)
SIDE 2
1. LONELY TO BE ALONE
(Dorsey Burnette) BMI-2:48
2. I LOVE YOU BECAUSE
(Leon Payne) BMI-3:09
3. I NEVER PICKED COTTON
(C. Williams-B. George) BMI-2:26
4. THE SAME OLD YOU, THE SAME OLD ME
(Dorsey Burnette) BMI-3:02
5. HEALIN' SAVIN' SANCTIFYIN' LOVE
(S. Stone-C. Roberts) BMI-1:55
Produced by Steve Stone
for 1-2-3 Records, Inc.
℗ 1972 Capitol Records, Inc.
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.

EPIC

The Original Motion Picture Sound Track Recording
From The Anglo Amalgamated Film
A Warner Bros. Release

HAVING A WILD WEEKEND
THE DAVE CLARK FIVE

LN 24162
NONBREAKABLE



SIDE 1
XEM 110230

1. HAVING A WILD WEEKEND -D. Clark - M. Smith-
2. NEW KIND OF LOVE -D. Clark - M. Smith-
3. DUM-DEE-DEE-DUM -D. Clark - D. Payton-
4. I SAID I WAS SORRY -D. Clark - L. Davidson-
5. NO STOPPING -D. Clark - L. Davidson-
6. DON'T BE TAKEN IN -D. Clark - L. Davidson-

Produced by Dave Clark
Manufactured by EROS

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.



The Original Motion Picture Sound Track Recording
From The Anglo Amalgamated Film
A Warner Bros. Release

HAVING A WILD WEEKEND
THE DAVE CLARK FIVE

LN 24162
NONBREAKABLE

SIDE 2
XEM 110231

1. CATCH US IF YOU CAN -D. Clark - L. Davidson-
2. WHEN I'M ALONE -D. Clark - M. Smith-
3. IF YOU COME BACK -D. Clark - L. Davidson-
4. SWEET MEMORIES -D. Clark - L. Davidson-
5. DON'T YOU REALIZE -D. Clark - M. Smith-
6. ON THE MOVE -D. Clark - D. Payton-

Produced by Dave Clark
Manufactured by EROS

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.


SUN
"MONSTERS"
JERRY LEE LEWIS
STEREO
SIDE 1
SW-95638
SW-1-95638
Manufactured by Longines Symphonette,
Symphonette Square, New Rochelle, New York
Underlicensed from Capitol Records Inc
1. "DON'T BE CRUEL" 1:58
2. "YOUR CHEATING HEART" 2:10
3. "SAVE THE LAST DANCE FOR ME" 1:50
4. "PINK PEDAL PISHERS 2:05
5. "GOOD GOLLY MISS MOLLY" 2:16
6. "MATCHBOX" 1:42
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.


SUN
"MONSTERS"
JERRY LEE LEWIS
STEREO
SIDE 2
SW-95638
SW-2-95638
Manufactured by Longines Symphonette,
Symphonette Square, New Rochelle, New York
Underlicensed from Capitol Records Inc.
1. "BE BOP A LULA" 2:27
2. "JAILHOUSE ROCK" 1:58
3. "DRINKING WINE SPO-DEE-O-DEE" 2:33
4. "HONEY HUSH" 2:03
5. "SINGING THE BLUES" 2:05
Sun International Corp. - A Division of the Sherby Singleton Corp. - Nashville, U.S.A.

FLEETWOOD

°Voice of the Corps Series



FCLP 2293
Side One
33⅓ R.P.M.
Long Playing Record

Vol. 1
COMPATIBLE STEREO

1971 DREAM

27th LANCERS
BLUE ROCK

°FLEETWOOD RECORDING COMPANY, INC. ° REVERE, MASSACHUSETTS

FLEETWOOD

©Voice of the Corps Series



FCLP 2293
Side Two
33⅓ R.P.M.
Long Playing Record

Vol. 1
COMPATIBLE STEREO

1971 DREAM

BOSTON CRUSADERS
ST. ANDREW BRIDGEMEN

©FLEETWOOD RECORDING COMPANY, INC. ○ REVERE, MASSACHUSETTS


Capitol
DON'T KEEP ME LONELY TOO LONG
MELBA MONTGOMERY
STEREO
ST-8-0468
(ST-1-8-0468)
SIDE 1
1. ACHING, BREAKING HEART
(Rick Hall) BMI-2:17
2. HUNGRY EYES
(Merle Haggard) BMI-3:18
3. SAY YOU'LL NEVER LEAVE ME
(Melba Montgomery) BMI-2:33
4. THORNS IN A BED OF ROSES
(Earl Montgomery) BMI-2:45
5. WHERE DO WE GO FROM HERE
(Jerry Chesnut) BMI-2:29
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
DON'T KEEP ME LONELY TOO LONG
MELBA MONTGOMERY
STEREO
ST-8-0468
(ST-2-8-0468)
SIDE 2
1. DON'T KEEP ME LONELY TOO LONG
(Melba Montgomery) BMI-2:47
2. TOGETHER AGAIN
(Buck Owens) BMI-2:27
3. WALK ON ME
(Earl Montgomery-Melba Montgomery) BMI-2:22
4. THE CLOSER SHE GETS
(Kent Westberry-Merv Shiner) BMI-2:30
5. SAD SITUATION
(C. Pitts) BMI-2:47
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
BABY, YOU'VE GOT
WHAT IT TAKES
CHARLIE LOUVIN &
MELBA MONTGOMERY
Stereo
SW 8-0808
(SW-1-8-0808)
Side 1
1. BABY, YOU'VE GOT WHAT IT TAKES
(M. Stein-C. Otis) BMI 2:38
2. WE SURE CAN LOVE EACH OTHER
(B. Sherrill-T. Wynette) BMI 2:46
3. DON'T BELIEVE ME
(J. Breese-L. Allen-J. Wooten) BMI 3:18
4. LET ME PUT IT ANOTHER WAY
(Helen Corneilus) BMI 2:09
5. WHEN I STOP DREAMING
(I. Louvin-C. Louvin) BMI 2:13
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
BABY, YOU'VE GOT
WHAT IT TAKES
CHARLIE LOUVIN &
MELBA MONTGOMERY
Stereo
SW 8-0808
(SW-2-8-0808)
Side 2
1. DID YOU EVER
(Bobby Braddock) BMI 2:42
2. ONE BY ONE
(J. Wright-J. Anglin-J. Anglin) BMI 2:48
3. NEW DREAMS AND SUNSHINE
(Curly Putman) BMI 3:06
4. AFTER THE FIRE IS GONE
(Conway Twitty) BMI 2:36
5. TAKE UP WHERE GOODBYE BEGAN
(R. Burt, Jr.-P. Johnson) ASCAP 3:15
Produced by George Richey
Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.


Capitol
REG U.S. PAT. OFF.
RECORDS
THE BIG, BEAUTIFUL COUNTRY WORLD OF
MELBA MONTGOMERY
STEREO
ST-8-0328
(ST-1-8-0328)
SIDE 1
1. AS FAR AS MY FORGETTING'S GOT (BMI-2:18)
(Sherry Bryce)
2. FOOLIN' AROUND (BMI-2:01)
(Buck Owens-Harlan Howard)
3. POINT OF NO CONCERN (BMI-2:27)
(Thomas O. Brown)
4. YOU LET ME WIN (BMI-2:51)
(Earl Montgomery)
5. JOHNNY ONE TIME (BMI-2:59)
(Dallas Frazier-A. L. Owens)
Produced By Ken Nelson
MANUFACTURED UNDER LICENSE FROM CAPITOL RECORDS, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIFORNIA


Capitol
REG. U.S. PAT. OFF.
RECORDS
THE BIG, BEAUTIFUL COUNTRY WORLD OF
MELBA MONTGOMERY
STEREO
ST-8-0328
(ST-2-8-0328)
SIDE 2
1. MR. WALKER, IT'S ALL OVER (BMI-2:59)
(Gene Crysler)
2. HE CALLED ME BABY (BMI-2:58)
(Harlan Howard)
3. LONELY STREET (BMI-2:15)
(C. Belew-K. Sowder-W. S. Stevenson)
4. MY ARMS STAY OPEN LATE (BMI-2:08)
(Curly Putman-Dan Lomax)
5. LOVE OF THE COMMON PEOPLE (BMI-3:05)
(John Hurley-Ronnie Wilkins)
Produced By Ken Nelson
MANUFACTURED UNDER LICENSE FROM CAPITOL RECORDS, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIFORNIA

THE COUNTRYMEN

La Belle RECORDS

1

HIGH FIDELITY
33⅓ R. P. M.



LAB 4454-2
LP 12250

1. TIMARIDEO
(O'Meara) 2:30
2. LONESOME TRAVELER
(O'Meara) 2:10
3. I TALK TO THE TREES
(Lerner - Lowe) 2:00
4. RED APPLE JUICE
(O'Meara) 1:40
5. CHARLESTON TOWN
(O'Meara) 2:15
6. TZENA, TZENA, TZENA, TZENA
(Parrish, Haggiz, Miron, Grossman)
1:25

La Belle Records Division of Rhom Corp. Hollywood 28, California

THE COUNTRYMEN

La Belle RECORDS

2



HIGH FIDELITY

33⅓ R. P. M.

LAB 4454-2

LP 12250

1. SINNERMAN
(O'Meara) 2:30
2. TIMES A' GITTIN' HARD
(Hayes) 2:00
3. MARBLE TOWERS
(Larry Hickman) 2:30
4. I WANT A DIAMOND
(Hobbs, Hickman, Yates, Santo) 2:20
5. ETERNITY
(Ronald Shipman) 1:40
6. VIVA EL GIGOLO
(O'Meara) 3:00

La Belle Records Division of Rhom Corp. Hollywood 28, California

plantation Records

"CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS"

PROMOTIONAL COPY

HARLOW WILCOX AND THE OAKIES

PLP-12

STEREO

Arranged by
David Barnes,
Harlow Wilcox and The Oakies
Produced by
Bobby Warren for
Shelby Singleton
International Productions, Inc.

SIDE 1

1. "CRIPPLE CRICKET"—1:35
2. "RUNNING BEAR"—2:32
3. "LOCO LOCUST"—2:14
4. "MILK COW BLUES"—2:25
5. "THE CRAWDAD SONG"—2:30
6. "MAY THE BIRD OF PARADISE FLY UP YOUR NOSE"—2:26

A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.

plantation Records

"CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS"

PROMOTIONAL COPY

HARLOW WILCOX AND THE OAKIES

PLP-12

STEREO

Arranged by
David Barnes,
Harlow Wilcox and The Oakies
Produced by
Bobby Warren for
Shelby Singleton
International Productions, Inc.

SIDE 2

1. "TENNESSEE STUD" – 2:21
2. "LAST TIME" – 2:37
3. "GONNA FIND ME A BLUEBIRD" – 2:12
4. "COWTOWN" – 2:19
5. "YELLOW BIRD" – 1:59

A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.

B. B. S.

POESIA NEGRA Y HUMORISTICA

BALBINO BLANCO - SANCHEZ

LP BBS 011
33 1/3 R.P.M.

LADO A
H. en Venezuela

1 ELEGIA A EMETT TILL (N. Guillen) 2 LA EPOPEYA DEL ALBA (F. Salazar Martínez) 3 CARIDA (M. Arozarena 4 TIEMPOS DE NEGROS (J. F. Rivero) 5 LA PLENA DEL MENEALO (Luis Pales Matos) 6 MANIFIESTO DE CAM (M. Rodríguez Cardenas 7 SARAMBULE (L. A. González Carias)

B. B. S.

POESIA NEGRA Y HUMORISTICA

BALBINO BLANCO - SANCHEZ

LP BBS 011
33 1/3 R.P.M.

LADO B
H. en Venezuela

1 LA PILDORA Y EL PERRO (Aquiles Nasoa) 2 EL MATRIMONIO DE ANDRES ELOY (Miguel Otero Silva) 3 CASO SEPTIMO (Luis Peraza) 4 EL CARNERO LANUDO Y LA RATA PAUPERRIMA (S. Chapman) 5 PEPAZOS (José Juan Delgado) 6 PRESENTACION MURAL DEL HOMBRE HONRADO (Andrés Eloy Blanco) 7 UNDECIMAS PARA YOLANDA MORENO (Leopoldo Silva)



GREEK MELODIES

Featuring EVA STYL

Hi-Fi Recordings

LP-101 SIDE 1

1=ΣΑΝ ΠΕΡΝΩ-ΞΑΝΑΠΕΡΝΩ (Ν. Γούναρη)

2=ΤΡΙΖΕΙ ΤΡΙΖΕΙ Ο ΑΡΓΑΛΙΟΣ (Ν. Γούναρη)

3=ΙΣΤΟΡΙΑ ΤΗΣ ΚΡΟΥΣΤΑΛΛΩΣ (Τραϊφόρου)

4=ΣΗΚΩ ΝΑ ΧΟΡΕΨΗΣ ΛΙΓΟ (Γ. Κλουβάτου)

5=ΦΟΥΣΤΑ ΚΛΑΡΩΤΗ (Σακελλαρίου-Χατζιδάκι)

Recorded in Greece

MANUFACTURED AND DISTRIBUTED BY EUROPA RECORDS LTD. NEW YORK N.Y.



GREEK MELODIES

Featuring EVA STYL

Hi-Fi Recordings

LP-101 SIDE 2

1=ΓΛΥΚΕΙΑ ΠΑΤΡΙΔΑ (Ν. Γούναρη)
2=ΚΙ' ΑΝ ΖΟΥΜΕ ΧΩΡΙΑ ('Ιω. Βέλλα)
3=ΜΗ ΜΕ ΘΥΜΑΣΑΙ (Βέλλα-Κοφινιώτη)
4=ΣΙΓΑ ΤΙΣ ΜΑΧΑΙΡΙΕΣ ΣΙΓΑ ('Ιω. Βέλλα)
5=ΖΗΤΩ ΜΙΑ ΑΓΑΠΗ (Μ. Σουγιούλ)
6=ΑΡΧΙΣΑΝ ΤΑ ΟΡΓΑΝΑ (Μ. Σουγιούλ)

MANUFACTURED AND DISTRIBUTED BY EUROPA RECORDS LTD. NEW YORK N.Y.

Recorded in Greece

MFG. AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE

ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES

COOK

Vector - STEREO

FOLK SONGS OF OLD RUSSIA

St. John's Russian Orthodox Choir

Lawrence Havriliak, Director

33 1/3 RPM
LONG PLAYING

1097A
STEREO 45/45

Hopak (Davidowsky)
A Far Away Land (Napravnika)
The Monotonous Bell (Traditional)
At the Smithy (Traditional)

Volga Boatman (Traditional)
Twelve Brigands (Traditional)
The Cabbage Patch (Traditional)
The Bending Branch (Traditional)

Printed in U.S.A.

NEW
microfusion
TRADEMARK
PROCESS

MFG. AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE

COOK

Vector - STEREO

RUSSIAN CHORAL CLASSICS

St. John's Russian Orthodox Choir
Lawrence Havriliak, Director

33⅓ RPM
LONG PLAYING

1097B
STEREO 45/45



Bortniansky: We Praise Thee, O Lord
Illinsky: Psalm 134 (Responsive Benediction of the Night Watch)
Bortniansky: Psalm 68
Wedel: Confession (An Easter Hymn from the Lenten Service)

Printed in U.S.A.

NEW
microfusion
PROCESS
TRADEMARK

ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES

Elmer Bernstein's

FILMMUSIC COLLECTION

HELEN OF TROY

Composed by Max Steiner

Orchestra Conducted by Elmer Bernstein

Published by
Harms Music Inc. ASCAP



SIDE 1
FMC 1-A

Album I

MAX STEINER

1. MAIN TITLE
2. PARIS' FAREWELL
3. LOVE THEME
4. BATTLE
5. VICTORY - TROJAN HORSE
6. BACCHANAL
7. FINALE

Elmer Bernstein's

FILMMUSIC COLLECTION

A SUMMER PLACE

Composed by Max Steiner

Orchestra Conducted by Elmer Bernstein

Published by
Witmark Publishing ASCAP



SIDE 2
FMC 1-B

Album I

MAX STEINER

1. MAIN TITLE & ARRIVAL AT SUMMER PLACE
2. YOUNG LOVE SCENE
3. FATHER & DAUGHTER
4. REUNION IN BOATHOUSE
5. MOLLY RUNS AWAY
6. FINALE


mvm
MOUNT VERNON MUSIC
RED, WHITE AND THE BLUES
SIDE 1
33 1/3 RPM
MVM 130
LONG PLAYING
"BUCKY" CRAWFORD
RED, WHITE AND THE BLUES
LI'L OLE JUG
BLUES No. 1
RED ROMP
LAZY BLUES
MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.



RED, WHITE AND THE BLUES

SIDE 2

33 1/3 RPM

MVM 130

LONG PLAYING

"BUCKY" CRAWFORD

WHITE MIST
COME ON SEVEN
BLUES No. 2
BLUES No. 3
BOP INN

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.


FILM THEMES
BY
ALFRED NEWMAN
CP–1286
CAPRICORN
RECORDS
Mono
Playable on Stereo
SIDE ONE:
1. A Royal Scandal (1:08)
2. A Man Called Peter (3:29)
3. The President's Lady (3:15)
4. A Letter to Three Wives (3:54)
5. Come to the Stable (3:29)
6. Life Begins At 8:30 (3:49)
7. Trade Winds (3:35)
8. The Mark of Zorro (1:25)

FILM THEMES
BY
ALFRED NEWMAN

CP–1286

CAPRICORN
RECORDS

Mono
Playable on Stereo

SIDE TWO:
1. The Captain from Castile (2:55)
2. Wuthering Heights (3:23)
3. The Razor's Edge (3:36)
4. All About Eve (3:34)
5. How Green Was My Valley (3:34)
6. David and Bathseba (3:15)
7. The Bluebird (2:58)
8. 12 O'Clock High (1:28)



The Press Club

stereo
33⅓ rpm

1

I'm watching you 3:39
Here and now 4:37

All songs published by
Digitek Publishing, BMI
℗ 1985 The Press Club

PC 1185

digitek

The Press Club

stereo
33⅓ rpm

2

Obstacle to love 3:27
It's no game 3:08

All songs published by
Digitek Publishing, BMI
℗ 1985 The Press Club

PC 1185



AND THE WATERS KEEP ON RUNNING THROUGH MY MIND

SEBASTIAN TEMPLE

M/S-133
Side 1

33⅓ RPM
STEREO

1. AND THE WATERS KEEP ON RUNNING THROUGH MY MIND (3:24)
2. LAMP UNTO MY FEET (2:15)
3. GO IN PEACE AND LOVE (2:17)
4. WALLS (1:48)
5. YES, LORD (2:34)
6. THE LAST DAY (1:45)

G.I.A. RECORDS
7404 S. Mason
Chicago, Ill. 60638

Words and Music by
Sebastian Temple (BMI)
Published by
Ephram Publications (BMI)



AND THE WATERS KEEP ON RUNNING THROUGH MY MIND

SEBASTIAN TEMPLE

M/S-133
Side 2

33⅓ RPM
STEREO

1. HOLY, HOLY, HOLY LORD (1:50)
2. IN THIS BREAD (2:26)
3. HERE AT THE TABLE OF THE LORD (2:29)
4. THE WORD (1:28)
5. WELCOME LORD (2:47)
6. MAKE ME YOUR OWN (2:53)

G.I.A. RECORDS
7404 S. Mason
Chicago, Ill. 60638

Words and Music by
Sebastian Temple (BMI)
Published by
Ephram Publications (BMI)


PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN
Theme from The Score Of Cecil B. DeMille's
SAMSON AND DELILAH A Paramount Picture
MCA RECORDS
VIM-7267(M)
(MAPS 9597)
(VIM-7267 A)
MONO
SIDE 1
33 1/3 RPM
1. SAMSON'S CAR
2. MIRIAM AND THE DANCE TO DAGON
3. THE VALLEY OF ZORAH
4. THE FEATHER DANCE
5. DELILAH'S THEME
6. BLIND SAMSON
7. THE PHILISTINE MARCH
8. DELILAH'S REMORSE
9. THE FEAST DANCE
10. BACCHANALE
11. DELILAH'S HARP
12. SAMSON AND DELILAH
Composed by Victor Young
Victor Young Conducting The
Paramount Symphony Orchestra
⑫
LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A.


ALL RIGHTS RESERVED. COPYING, PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
UNAUTHORIZED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN
Music and Lyrics from Sound Track of
Columbia Technicolor Production
"SALOME"
MCA RECORDS
VIM-7267(M)
(MAPS 9597)
(VIM-7267 B)
MONO SIDE 2
33 1/3 RPM
JASRAC
1. SALOME-Main Title
2. DOCK SCENE-PRINCESS SALOME
3. NO ROMANS
4. SALT WATER BATH
5. SALOME CARAVAN
6. JOHN ARRESTED
7. THERE IS A WAY
8. THE MESSIAH
9. DANCE OF THE SEVEN VEILS (D. Amfitheatrof)
10. SERMON ON THE MOUNT-END TITLE
Music by George Duning
Symphony Orchestra Conducted by
Morris Stoloff
10
LICENSED BY MCA RECORDS, INC., UNIVERSAL CITY, CALIFORNIA, U.S.A



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

ROYAL WEDDING

2 SES 53 ST

SIDE 1

RECORD 1

1. EV'RY NIGHT AT SEVEN 3:01 Fred Astaire (ASCAP)
2. OPEN YOUR EYES 2:56 Jane Powell (ASCAP)
3. SUNDAY JUMPS 3:10 Johnny Green & MGM Studio Orchestra (ASCAP)
4. HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE 3:06 Fred Astaire & Jane Powell (ASCAP)
5. THE HAPPIEST DAY OF MY LIFE 2:24 Jane Powell (ASCAP)
6. YOU'RE ALL THE WORLD TO ME 2:52 Fred Astaire (ASCAP)

All Selections Written by Alan J. Lerner & Burton Lane

MGM Studio Orchestra and Chorus
Conducted by Johnny Green

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS
RICH, YOUNG AND PRETTY

2 SES 53 ST

SIDE 4

RECORD 1

1. WONDER WHY* 3:20 Jane Powell (Brodszky-Cahn)-(ASCAP)
2. WE NEVER TALK MUCH (We Just Sit Around) 2:28 Danielle Darrieux & Fernando Lamas (Brodszky-Cahn)-(ASCAP)
3. I CAN SEE YOU* 3:14 JanePowell (Brodszky-Cahn)-(ASCAP)
4. THERE'S DANGER IN YOUR EYES, CHERIE 2:52 Danielle Darrieux (Wendlln-Richman-Meskill)-(ASCAP)
5. DARK IS THE NIGHT (C'Est Fini)* 3:08 JanePowell (Brodszky-Cahn)-(ASCAP)
6. PARIS 2:38 Fernando Lamas Brodszky-Cahn)-(ASCAP)

MGM Studio Orchestra Conducted by David Rose

* David Rose and His Orchestra

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

ROYAL WEDDING

2 SES 53 ST

SIDE 2

RECORD II

1. TOO LATE NOW 2:59 Jane Powell - (Lerner-Lane)(ASCAP)
2. I LEFT MY HAT IN HAITI 2:59 Fred Astaire - (Lerner-Lane) (ASCAP)

MGM Studio Orchestra and Chorus Conducted by Johnny Green

NANCY GOES TO RIO

3. MAGIC IS THE MOONLIGHT 2:33 Jane Powell - (Grever-Pasquale)-(BMI)
4. TIME AND TIME AGAIN 3:07 Ann Sothern & Danny Scholl (Spielman-Brent)-(ASCAP)
5. YIPSEE-I-O 2:49 Carmen Miranda (R. Gilbert)-(ASCAP)
6. MUSETTA'S WALTZ FROM "LA BOHEME" 2:20 Jane Powell (Puccini-Giacosa-Illica) (ASCAP)

MGM Studio Orchestra and Chorus
Conducted by George Stoll

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

3 Complete Original Soundtracks

THOSE GLORIOUS MGM MUSICALS

NANCY GOES TO RIO

2 SES 53 ST

SIDE 3

RECORD II

1. MAGIC IS THE MOONLIGHT 2:11 Jane Powell & Ann Sothern (Grever-Pasquale)-(BMI)
2. CA-ROOM! PA PA 3:04 Carmen Miranda (R. Gilbert)-(ASCAP)
3. LOVE IS LIKE THIS 2:57 Jane Powell (Vianna - Gilbert)-(ASCAP)

MGM Studio Orchestra and Chorus Conducted by George Stoll

RICH, YOUNG AND PRETTY

4. PARIS* 2:22 Jane Powell (Brodszky-Cahn)-(ASCAP)
5. L'AMOUR TOUJOURS (Tonight For Sure) 2:42 Danielle Darrieux (Brodszky-Cahn)-(ASCAP)
6. MY LITTLE NEST OF HEAVENLY BLUE 2:59 Jane Powell (Lehar-Spaeth)-(BMI)

MGM Studio Orchestra Conducted by David Rose

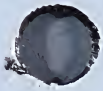
* David Rose and His Orchestra

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

SUMMIT
STEREO
a CMS series

BIZET

SUM 5035
(c 336-A)



SIDE 1
33⅓ RPM

Carmen Suite

I Prelude
II Aragonaise
III Intermezzo
IV Les Dragons d'alcala
V Les Toreadors

L'Arlesienne Suite No. 1

I Prelude
II Minuet

Vienna Peoples Opera Orchestra
Hans Haber, Conductor
℗ 1978, David Madden

Play on any mono/stereo phono

Distributed By: CMS Records, Inc.
14 Warren St., New York City. N. Y. 10007
Made in U.S.A.

SUMMIT
STEREO
a CMS series

BIZET

SUM 5035
(c 336-B)



SIDE 2
33⅓ RPM

L'Arlesienne Suite No. 1 (cont)

III Adagietto
IV Carillon

L'Arlesienne Suite No. 2

I Pastorale
II Intermezzo
III Minuet
IV Farandole

Vienna Peoples Opera Orchestra
Hans Haber, Conductor

℗ 1978, David Madden

Play on any mono/stereo phono

Distributed By: CMS Records, Inc.
14 Warren St., New York City, N. Y. 10007
Made in U.S.A.

RCA VICTOR



THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

LPM 2499
(M2PP-3989)

SIDE 1

1—SPIRIT OF GOD, DESCEND UPON MY HEART
(George Croly-Frederick C. Atkinson)

2—JESUS IS COMING AGAIN (John W. Peterson)

3—HOW GREAT THOU ART (Stuart K. Hine)

4—BURDENS ARE LIFTED AT CALVARY
(John M. Moore)

5—THE LORD'S PRAYER
(Albert H. Malotte)

The Billy Graham Crusade Choir

TM(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LONG 33⅓ PLAY

RCA VICTOR



LPM 2499 (M2PP-3990)

THE BILLY GRAHAM CRUSADE CHOIR SINGS FOR YOU

SIDE 2

1—BLESSED ASSURANCE (Fanny J. Crosby–Mrs. J. F. Knapp)
2—I WILL SING THE WONDROUS STORY (F. H. Rawley–Peter P. Bilhorn)
3—BEAUTIFUL SAVIOR (Traditional–Arr.: F. M. Christiansen)
4—COME THOU ALMIGHTY KING (Felice De Fiardina)
5—IVORY PALACES (Henry Barraclough)
6—TURN YOUR EYES UPON JESUS (Helen H. Lemmel)

The Billy Graham Crusade Choir

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LONG 33⅓ PLAY


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
HCJB RADIO STAFF
ZLP-544
Non
Breakable
K8OP-6861-2
SIDE
1
TO GOD BE THE GLORY (ENSEMBLE) HE LIVES
(GENE JORDAN, MARIMBA) SATISFIED
(MEN'S CHORUS) THERE IS A GREEN HILL FAR
AWAY (DOLORES VAN DER PUY, SOPRANO)
JESUS SHALL REIGN (DIXIE DEAN,
ACCORDION) DOWN IN THE VALLEY (VERN
VAN HOVEL AND JOE SPRINGER)
O JESUS, JESUS (ENSEMBLE
WITH LOIS HATT,
CONTRALTO)
LONG · · 33⅓ · · PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN, MADE IN U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
HCJB RADIO STAFF
ZLP-544
Non
Breakable
K8OP-6862-2
SIDE
2
I CANNOT HIDE FROM GOD (JOE SPRINGER, BASS) MY TONGUE SHALL PRAISE JEHOVAH (MIXED TRIO) HE GIVETH MORE GRACE (JEANNE ODELL, CONTRALTO) I WILL SING THE MERCIES OF GOD (HERALDERS MALE QUARTET) WHAT A FRIEND (GENE JORDAN, VIOLIN) DEEPER AND DEEPER (ENSEMBLE WITH RUTH JORDAN) THIRTY PIECES OF SILVER (RUTH AND JACK SHALANKO) NO SUNSET IN GOD'S TOMORROW (VERN VAN HOVEL, TENOR
LONG • • 33⅓ • • PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN, MADE IN U.S.A.

©1974 BY LANCE PRODUCTIONS INC

Country International Records

PHIL DAVIS — Number One

CI 725
Stereophonic
Arr. & Cond.:
John Abbott &
Angelo DiPippo
ASCAP ÷
BMI *

Side 1

33⅓ RPM

(CI-777)

1. RAINY DAY BREAKDOWN*—2:39
2. YOU'LL GET OVER IT÷—2:44
3. THE ORPHANAGE*—2:16
4. LET'S KISS LOVE HELLO*—3:15
5. MARK ONE UP FOR ME*—3:12

A DIVISION OF LANCE PRODUCTIONS Inc 353 W 57th St. N.Y., N.Y.


©1974 BY LANCE PRODUCTIONS INC.
Country International Records
PHIL DAVIS — Number One
CI 725
Stereophonic
Arr. & Cond.:
John Abbott &
Angelo DiPippo
ASCAP ÷
BMI *
Side 2
33⅓ RPM
(CI-778)
1. THE CHAINS OF LOVE÷—2:13
2. OH GIVE ME A FOUR SQUARE MELODY*—2:18
3. RELEASE ME*—2:39
4. I SEE THE LOVE LIGHT IN YOUR EYES*—2:26
5. LOOK AT THE APPLE BLOSSOMS*—2:25
A DIVISION OF LANCE PRODUCTIONS Inc. 353 W. 57th St., N.Y., N.Y.


DISCOS CBS INTERNATIONAL
CBS
TM
PUPY SANTIAGO
PALABRAS DE AMOR
A
℗ 1989
Miami Fl.
DIL-80078
STEREO
33 1/3 RPM
1. EL AMOR ME LO COMPRAS A MI* 4:14
-Manny Benito-A. Jaen-
2. QUE MUJER EXEPCIONAL* 4:52
-Valter Pulignano-
3. DIME QUE SI* 4:16
-Luis Enrique Mejia-
4. LOS BOTONES DE LA BLUSA** 4:20
-R. Carlos-E. Carlos-
*CUTO SOTO/**TOMMY VILLARINY/***ERIC FIGUEROA/****ERNESTO SANCHEZ
Distributed & Manufactured by: Discos CBS International.


DISCOS CBS INTERNATIONAL
CBS
TM
PUPY SANTIAGO
PALABRAS DE AMOR
B
℗ 1989
Miami Fl.
DIL-80078
STEREO
33 1/3 RPM
1. SOY UN HOMBRE MUERTO*** 4:23
-Alvaro Torres-
2. DILE A TU AMIGA**** 4:43
-Armando Manzanero-
3. ALGUN ARREGLO** 4:54
-Armando Larrinaga-
4. AMOR POR TI* 4:04
-B. Richard-
*CUTO SOTO/**TOMMY VILLARINY/***ERIC FIGUEROA/****ERNESTO SANCHEZ
Distributed & Manufactured by: Discos CBS International.

STAR SERIES

Encore™

THE MAN WITH THE HORN

P 14357
MONO



33 1/3 RPM
Side 1
AM 14357

HARRY JAMES And His Orchestra

1. 'Taint What You Do
2. Comes Love
3. I Found A New Baby
4. Fanny May
5. Sugar Daddy
6. Avalon

℗ 1979 CBS Inc.

Encore and Encore are Trade Marks of CBS Inc.

STAR SERIES

Encore™

THE MAN WITH THE HORN

P 14357
MONO



33 1/3 RPM
Side 2
BM 14357

HARRY JAMES And His Orchestra

1. Flash
2. Night Special
3. I'm In The Market For You
4. Back Beat Boogie
5. La Paloma
6. Trumpet Rhapsody

℗ 1979 CBS Inc.

Encore and Encore are Trade Marks of CBS Inc.


ABC-PARAMOUNT®
60 FRENCH GIRLS CAN'T BE WRONG!
LES DJINNS SINGERS
STEREO
33 1/3 RPM
F.F.S.*-FULL FREQUENCY STEREO
ST-90188
(STI-90188)
SIDE I
Mfd. by
Capitol
Records, Inc.
U. S. A.
1. MARIE-MARIE
(Dalanoe-G. Becaud) (3:36)
2. IL FAIT DES BONDS
(L. Amade-G. Becaud) (2:29)
3. LE JOUR OU LA PLUIE VIENDRA
(P. DeLanoe-G. Becaud) (2:53)
4. LES MARCHES DE PROVENCE
(L. Amade-G. Becaud) (2:56)
5. UNE ROSE ROUGE
(F. Lemarque-N. Glanzberg) (3:37)
6. OUI, OUI, OUI
(P. Cour-H. Giraud) (3:12)
Orchestra directed by
PAUL BONNEAU
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


ABC-PARAMOUNT
60 FRENCH GIRLS CAN'T BE WRONG!
LES DJINNS SINGERS
STEREO
33 1/3 RPM
F.F.S.* FULL FREQUENCY STEREO
ST-90188
(ST2-90188)
SIDE 2
Mfd. by
Capitol
Records, Inc.
U. S. A.
1. BALLADE IRLANDAISE
(E. Marnay-E. Stern) (3:30)
2. L'AME DES POETS
(Charles Trenet) (3:30)
3. PILOU PILOU PILOU-HE
(L. Amade-G. Becaud)
4. CROQUEMITOUFLE
(L. Amade-P. DeLanoe-G. Becaud) (3:03)
5. QUAND TU VAS REVENIR
(Ch. Aznavour) (2:50)
6. LE JARDIN EXTRAORDINAIRE
(Charles Trenet) (2:48)
Orchestra directed by
PAUL BONNEAU
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.



SD 18171

THE DON HARRISON BAND

STEREO ONE

1. SIXTEEN TONS (2:59)
   M. Travis
2. WHO I REALLY AM (3:03)
   D. Harrison
3. ROCK 'N' ROLL RECORDS (2:40)
   D. Harrison
4. FAME AND FORTUNE (3:57)
   D. Harrison
5. SOMETIMES LOVING YOU (5:45)
   R. DaShiell

PRODUCED BY THE DON HARRISON BAND
A FACTORY PRODUCTION

℗ 1976
ATLANTIC

ST-A-763563-PR

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

ATLANTIC SD 18171

THE DON HARRISON BAND

STEREO TWO

1. ROMANCE (3:04)
   D. Harrison
2. SWEETWATER WILLIAM (2:34)
   R. DaShiell
3. BARROOM DANCING GIRL (3:56)
   D. Harrison
4. A BIT OF LOVE (2:53)
   R. DaShiell
5. LIVING ANOTHER DAY (4:30)
   D. Harrison

PRODUCED BY THE DON HARRISON BAND
A FACTORY PRODUCTION

℗ 1976
ATLANTIC

ST-A-763564-PR

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

PREMIER

STEREOPHONIC

PRODUCT OF PREMIER ALBUMS, INC.
New York, New York

BROADWAY SPECTACULAR
SHOW STOPPERS

THE BROADWAY THEATER ORCHESTRA



33 1/3 RPM

LONG PLAYING
PRINTED IN U.S.A.

1. HAIR
2. AQUARIUS
(FROM HAIR)
3. LET THE SUN SHINE IN
(FROM HAIR)
4. GOOD MORNING STARSHINE
(FROM HAIR)
5. I'VE GOTTA BE ME
(FROM GOLDEN RAINBOW)

1003-A



STEREOPHONIC

PRODUCT OF PREMIER ALBUMS, INC.
New York, New York

BROADWAY SPECTACULAR
SHOW STOPPERS

THE BROADWAY THEATER ORCHESTRA

33 ⅓ RPM



LONG PLAYING
PRINTED IN U.S.A.

1. THE IMPOSSIBLE DREAM
(FROM MAN OF LA MANCHA)
2. SUNRISE, SUNSET
(FROM FIDDLER ON THE ROOF)
3. FIDDLER ON THE ROOF
4. MY MAN
(FROM FUNNY GIRL)
5. PROMISES, PROMISES

1003-B

SINE QUA NON



SUPERBA

SA 2005
(T(N)-631)

Side 1
(22:42)

JOAQUIN RODRIGO - Concierto di Aranjuez

I - Allegro con spirito (6:08)
II - Adagio (11:02)
III - Allegro gentile (5:24)

John Zaradin, guitar
Guy Barbier, London Philomusica
An EMI Recording

℗ 1976, SQN PRODUCTIONS
MADE IN USA

SINE QUA NON



SUPERBA

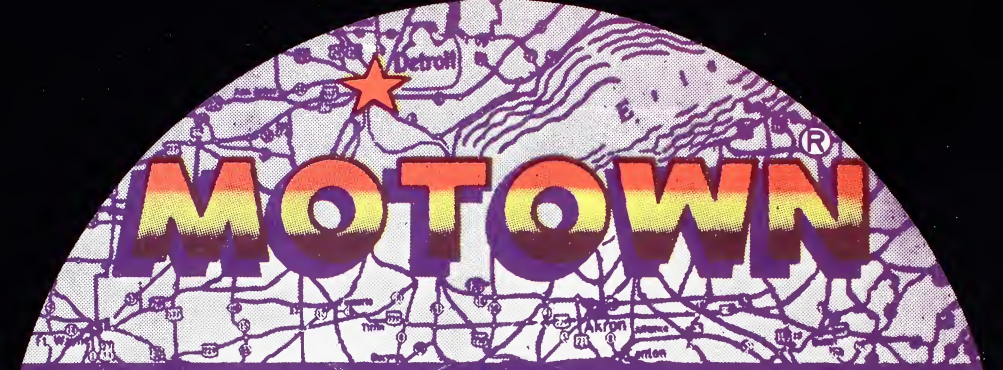
SA 2005
(T(N)-632)

Side 2
(17:25)

JOAQUIN RODRIGO - Concierto di Aranjuez

SYLVIUS WEISS - Balletto (2:31)
GIROLAMO FRESCOBALDI - Air and Variations (5:11)
ANTONIO LAURO - Valse Criollo (2:10)
ISAAC ALBENIZ - Granada (4:53)
JOAQUIN MALATS -
Spanish Serenade (2:19)
John Zaradin, guitar
An EMI Recording

℗ 1976, SQN PRODUCTIONS
MADE IN USA



"VANDELLAS GREATEST HITS"

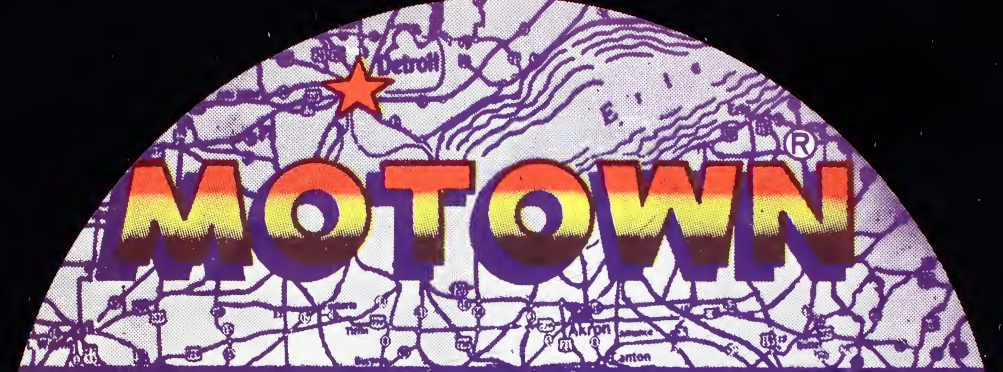
2828ML
Side One

"Motown Classic Vinyl"
2828MLA
Jobete (BMI)

MARTHA REEVES & THE VANDELLAS

1. MY BABY LOVES ME (S. Moy, Wm. Stevenson, I. Hunter) 3:00
2. COME AND GET THESE MEMORIES (Holland, Dozier, Holland) 2:23
3. LOVE IS LIKE A HEAT WAVE (Holland, Dozier, Holland) 2:15
4. DANCING IN THE STREET (Wm. Stevenson, M. Gaye) 2:39
5. QUICKSAND (Holland, Dozier, Holland) 2:3
6. LIVE WIRE (Holland, Dozier, Holland) 2:3

Motown Record Corporation Distributed in the United States by MCA Distributing Inc



"VANDELLAS GREATEST HITS"

"Motown Classic Vinyl"

2828ML

Side Two

2828MLB

Jobete (BMI)

MARTHA REEVES & THE VANDELLAS

1. YOU'VE BEEN IN LOVE TOO LONG (C. Paul, Wm. Stevenson, I. Hunter) 2:56
2. IN MY LONELY ROOM (Holland, Dozier, Holland) 2:25
3. LOVE (MAKES ME DO FOOLISH THINGS) (Holland, Dozier, Holland) 2:53
4. A LOVE LIKE YOURS (DON'T COME KNOCKING EVERYDAY) (Holland, Dozier, Holland) 2:26
5. NOWHERE TO RUN (Holland, Dozier, Holland) 2:48
6. WILD ONE (Wm. Stevenson, I. Hunter) 2:38

Motown Record Corporation Distributed in the United States by MCA Distributing, Inc.



C.I.F.—3001
33-1/3 RPM

SIDE 1

BORN TO DANCE

Featuring

Eleanor Powell — Sid Silvers
James Stewart — Frances Langford
Virginia Bruce — Buddy Ebsen
Raymond Walburn

Music Composed By
Cole Porter



C.I.F.—3001
33-1/3 RPM

SIDE 2

BORN TO DANCE

Featuring

Eleanor Powell — Sid Silvers
James Stewart — Frances Langford
Virginia Bruce — Buddy Ebsen
Raymond Walburn

Music Composed By
Cole Porter

AZEL RECORDS

"Make Believe"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-101
Side 1

1. Make Believe - 1951
2. Daybreak - 1943
3. Ardon Gl' Incensi (Mad Scene) (Lucia) - 1941
4. Wait Till You See Him - 1951
5. You And The Waltz & I - 1942
6. Voices of Spring - 1941
7. Romance - 1953

Azel Records

AZEL RECORDS

"Make Believe"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-101
Side 2

1. Tales from the Vienna Woods - 1941
2. Tomorrow Means Romance - 1948
3. Gay Parisienne - 1953
4. Shadow Song - 1941
5. One, Two, Three Pause with Oreste - 1955
6. A Harp, A Fiddle, & A Flute - 1955
7. Someday - 1955

Azel Records

AZEL RECORDS

"Let There Be Music"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-102
Side 1

1. Let There Be Music - 1943
2. Spargi D'Amaro Pianto (Mad Scene) (Lucia) - 1941
3. Sempre Libera - 1943
4. Take A Chance On Romance - 1945
5. Time After Time - 1947
6. Thine Alone (with Mario Lanza) - 1948
7. Love Is Where You Find It - 1948
8. They Didn't Believe Me (with Mario Lanza) - 1949
9. Where Thine That Special Face - 1950

Azel Records

AZEL RECORDS

"Let There Be Music"
Kathryn Grayson

33 1/3 RPM
Stereo



AZ-102
Side 2

1. Stolta Paura I' Amor (Love Duet) (Butterfly) (with Mario Lanza) - 1951
2. The Desert Song (with Gordon MacRae) - 1953
3. Hi Lilli Hi Lo - 1969
4. Both Sides Now - 1969
5. Scarborough Fair (with Howard Keel) - 1969
6. Un Bel Di Vedremo (Butterfly) - 1969
7. What Is A Youth (with Dino Dant'e) - 1970

Azel Records



"I HEAR A SYMPHONY" THE SUPREMES

2805ML

Side One

2805MLA

"Motown Classic Vinyl"

1. STRANGER IN PARADISE (R. Wright, G. Forrest) 3:02
2. YESTERDAY (P. McCartney, J. Lennon) 2:26
3. I HEAR A SYMPHONY (Holland, Dozier, Holland) 2:41
4. UNCHAINED MELODY (H. Zaret, A. North) 3:47
5. WITH A SONG IN MY HEART (L. Hart, R. Rodgers) 2:01
6. WITHOUT A SONG (W. Rose, E. Eliscu, V. Youmans) 2:59

Produced By
Holland & Dozier

Motown Record Corporation Distributed in the United States by MCA Distributing, Inc



"I HEAR A SYMPHONY" THE SUPREMES

2805ML

Side Two

"Motown Classic Vinyl"

2805MLB

1. MY WORLD IS EMPTY WITHOUT YOU 2:33
   (Holland, Dozier, Holland)
2. A LOVER'S CONCERTO (S. Linzer, D. Randell) 2:32
3. ANY GIRL IN LOVE (Knows What I'm Going Through)
   (Holland, Dozier, Holland) 2:56
4. WONDERFUL, WONDERFUL 2:54
   (B. Raleigh, S. Edwards)
5. EVERYTHING IS GOOD ABOUT YOU 2:57
   (J. Dean, E. Holland)
6. HE'S ALL I GOT (Holland, Dozier, Holland, Dean) 2:44

Produced By
Holland & Dozier

Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

1

GEMA | Made in Germany | 2584 013 | STEREO 33

MIKLÓS RÓSZA CONDUCTS HIS GREAT FILM MUSIC

1. THE THIEF OF BAGHDAD (1940)
A Short Suite (including "I want to be a sailor")
2. A DOUBLE LIFE (1948) Prelude
3. LOST WEEKEND (1945) The Walk along Fourth Avenue
4. A TIME TO LOVE AND A TIME TO DIE (1958)
Love Scene
5. THE NAKED CITY (1948) Pursuit and Epilogue:
The Song of a City

THE ROYAL PHILHARMONIC ORCHESTRA
Conducted by MIKLÓS RÓSZA

Recording Produced by Brian Culverhouse

℗ 1975 Polydor International GmbH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN · KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

2

GEMA | Made in Germany | 2584 013 | STEREO 33

MIKLÓS RÓSZA CONDUCTS HIS GREAT FILM MUSIC

1. KNIGHTS OF THE ROUND TABLE (1953) Suite
2. DIANE (1955) Finale
3. STORY OF THREE LOVES (1953)
   Nocturne and Love Scene
4. YOUNG BESS (1953) Suite

THE ROYAL PHILHARMONIC ORCHESTRA
Conducted by MIKLÓS RÓSZA

Recording produced by Brian Culverhouse

℗ 1975 Polydor International GmbH



ROSE MARIE

H.S. 414
(HS-414-A)
33⅓ RPM

SIDE 1

ORIGINAL MOTION PICTURE SOUNDTRACK

1. ROMEO ET JULIETTE SCENES (Music by Charles Gounod)
ACT I CAPULET'S BALL-Chorus
RECITATIVE...Allan Jones & Baritone
JULIETTE'S WALTZ...Jeanette MacDonald
FINALE MONTAGE-Chorus
ACT 3 DUELS
ACT 4 POTION SCENE
ACT 5 FINAL DUET...Jeanette MacDonald and Allan Jones
2. PARDON ME, MADAM..Jeanette MacDonald and Chorus
3. THE MOUNTIES...Nelson Eddy and Chorus
4. DINAH...Jeanette MacDonald and James Conlin
SOME OF THESE DAYS...Jeanette MacDonald and Gilda Gray
5. ROSE MARIE..Nelson Eddy

Music and Lyrics Rudolf Friml & Herbert Stothart
Additional Lyrics by Oscar Hammerstein,
Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young
and Harry Akst
"Some of These Days"
by Shelton Brooks



ROSE MARIE

H.S. 414
(HS-414-B)
33⅓ RPM

SIDE 2

ORIGINAL MOTION PICTURE SOUNDTRACK

1. TOTEM TOM TOM...Robe, Alacorn (Dancers) and Chorus
2. JUST FOR YOU...Nelson Eddy
3. THREE BLIND MUSIC...Jeanette MacDonald
4. INDIAN LOVE CALL...Nelson Eddy
5. INDIAN LOVE CALL...Nelson Eddy and Jeanette MacDonald
6. INDIAN LOVE CALL...Jeanette MacDonald
7. TOSCA-ACT IV FINALE (Puccini)...
   Jeanette MacDonald and Allan Jones
8. INDIAN LOVE CALL...Jeanette MacDonald and Nelson Eddy
   FINALE

Music and Lyrics Rudolf Friml & Herbert Stothart
Additional Lyrics by Oscar Hammerstein,
Otto Harbach and Gus Kahn
"Dinah" by Sam Lewis, Joe Young
and Harry Akst
"Some of These Days"
by Shelton Brooks



1991
All Rights Reserved

URN RECORDS

Side A
Stereo

DAN SIMON

Stereo 33 1/3 RPM
URN-DS-005

1. COME PARTY WITH ME
2. PARTY TIME

Exec. Prod	:	URN Records
Producer	:	Frankie McIntosh
Arranger	:	Frankie McIntosh
Eng.	:	Charles Dougherty
Mixing Eng	:	Jon Evans
Recorded at	:	Krystal Studio

Manufactured & Produced by
URN Records, 803 Utica Ave.
Brooklyn, N.Y. 11203
(718) 922–4500
(718) 629–2925

1991
All Rights Reserved

URN RECORDS

DAN SIMON

Side B
Stereo

Stereo 33 1/3 RPM
URN-DS-005

1. TAKE ME HOME TONITE
2. TAKE ME HOME (CLUB MIX)

Exec. Prod	:	URN Records
Producer	:	Frankie McIntosh
Arranger	:	Frankie McIntosh
Eng.	:	Charles Dougherty
Mixing Eng	:	Jon Evans
Recorded at	:	Krystal Studio

Manufactured & Produced by
URN Records, 803 Utica Ave.
Brooklyn, N.Y. 11203
(718) 922—4500
(718) 629—2925


REBEL
MT. RAINIER, MD.
THE PONY EXPRESS
Side 1
SLP-1513
(82872)
1. AMAZING GRACE/CLINCH MOUNTAIN BACKSTEP
2. SONG OF THE WILDWOOD
3. GYPSY SONG MAN
4. RAISED BY THE RAILROAD LINE
5. LONELY INDIAN
6. RAININ' HERE THIS MORNIN'


REBEL
MT. RAINIER, MD.
THE PONY EXPRESS
Side 2
SLP-1513
(82972)
1. SAILING, SAILING
2. STUART'S REEL
3. MR. BOJANGLES
4. TEARDROPS KISS THE MORNING DEW
5. COO-COO
6. HOBO'S LULLABY

NUVOX

RECORDS

ESCANDALO

JULIO JARAMILLO

NLP-104
33⅓ RPM



LADO A
Lic. Venevox

1—ESCANDALO - Bolero - R. Fuentes-R. Cardenas
2—NAVIDAD - Bolero - D. R.
3—DESANDANDO - Bolero - Santiago Alvarado
4—A MI MADRE - Vals - Julio Jaramillo
5—TODO ACABO - Bolero - Lupicernio Rodriguez
6—PASADO - Bolero - D. R.

NUVOX
RECORDS

ESCANDALO
JULIO JARAMILLO

NLP-104
33⅓ RPM



LADO B
Lic. Venevox

1—CARNAVAL EN MI ALMA - Bolero -
Julio Jaramillo
2—AMOR ETERNO - Bolero - Jose Lantigua
3—AMIGOS Y MUJERES - Vals - Villota
4—TU TORMENTO - Bolero - Alfonso Pillot
5—PASION DE AMOR - Bolero - Santiago Alvarado
6—ESTARE A TU LADO - Bolero Ch. Vazquez

Side 1

GOSPEL HOUR FAVORITES

HYMNS FROM THE GOSPEL HOUR PROGRAMS
DR. OLIVER B. GREENE, Director

RALPH McGILVRA
GEORGIA HORNE
JAMES MARTIN

THE GOSPEL HOUR
P. O. Box 2024
Greenville, S. C. 29602

I BELIEVE IN MIRACLES
WHEN I KNEEL DOWN TO PRAY (Duet)
IT IS WELL WITH MY SOUL
NO ONE EVER CARED FOR ME LIKE JESUS
I MUST TELL JESUS
MY PRAYER

TH-6804

Side 2

GOSPEL HOUR FAVORITES

HYMNS FROM THE GOSPEL HOUR PROGRAMS
DR. OLIVER B. GREENE, Director

RALPH McGILVRA
GEORGIA HORNE
JAMES MARTIN



THE GOSPEL HOUR
P. O. Box 2024
Greenville, S. C. 29602

JESUS LED ME ALL THE WAY
CAN IT BE? (Duet)
AN OLD ACCOUNT WAS SETTLED
UNDER HIS WINGS
HARBORED IN JESUS
HE'LL UNDERSTAND AND
SAY, "WELL DONE" (Duet)

TH-6804

Hurricane Records

ELMER
BIRD
BUMBLE BEE WALTZ

SIDE ONE



1. JIMMY JOHNSON
BRING THE JUG AROUND THE HILL 1:43
2. LITTLE METHODIST 1:39
3. MADGE 2:26
4. BIRDIE 2:05
5. SANDY RIVER BELLE 1:58

©℗ 1985 JOHN HARTFORD MUSIC/BMI

Hurricane Records

ELMER
BIRD
BUMBLE BEE WALTZ

SIDE TWO

1. WILD GOOSE 1:10
2. HEY, HEY, THE FUN'S ALL OVER 2:03
3. SOUTHERN GAL 2:58
4. BUMBLE BEE WALTZ 1:42
5. CABIN CREEK 1:58

©℗ 1985 JOHN HARTFORD MUSIC/BMI


festival
CLASSIQUE
STÉRÉO
FC 442
33 tours
Face A
(P) 1977
Vanguard Recordings
D.P.
26'04
STRAVINSKY
L'HISTOIRE DU SOLDAT
1. LA MARCHE DU SOLDAT
PETITS AIRS AU BORD DU RUISSEAU
REPRISE DE LA MARCHE DU SOLDAT
2. PASTORALE
POSTLUDE A LA PASTORALE - MUSIQUE DE LA SCENE TROIS
REPRISE DES AIRS AU BORD DU RUISSEAU
Madeleine MILHAUD : Récitant
Jean-Pierre AUMONT : Le Soldat
Martial SINGHER : Le Diable
Ensemble instrumental dirigé par
LEOPOLD STOKOWSKI
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE.


festival
CLASSIQUE
STÉRÉO
FC 442
33 tours
Face B
(P) 1977
Vanquard Recordings
D.P.
28'16
STRAVINSKY
L'HISTOIRE DU SOLDAT
1. MARCHE DU SOLDAT
AIRS DE MARCHE - MARCHE ROYALE - PETIT CONCERT
2. TROIS DANSES : TANGO, VALSE, RAGTIME
DANSE DU DIABLE - PETIT CHORAL (NUPTIAL)
CHANT DU DIABLE - GRAND CHORAL
MARCHE TRIOMPHALE DU DIABLE
Madeleine MILHAUD : Récitant
Jean-Pierre AUMONT : Le Soldat
Martial SINGHER : Le Diable
Ensemble instrumental dirigé par
LEOPOLD STOKOWSKI
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE

solo piano

John Coates, Jr.

TOKYO CONCERT

Recorded live on November 28, 1979
at Seibu Theatre, Tokyo, Japan

OMNISOUND

STEREO
33 1/3 RPM
N-1032A

1. WILLOW WEEP FOR ME (Ann Ronell)	8:05
2. SUPPLICATION (John Coates, Jr.)	6:00
3. ENCOURAGEMENT (John Coates, Jr.)	7:05

(All selections ASCAP)

℗ 1979, OMNISOUND, Inc.

solo piano

John Coates, Jr.

TOKYO CONCERT

Recorded live on November 28, 1979
at Seibu Theatre, Tokyo, Japan

OMNISOUND

STEREO
33 1/3 RPM
N-1032B

1. DOXY (Sonny Rollins)	6:05
2. NAMELESS (John Coates, Jr.)	8:40
3. DEFUNE (Katsuta/Sugiyama) (Pronounced: *Deh-Foo-Neh*)	7:45

(All selections ASCAP)

℗ 1979, OMNISOUND, Inc.


RCA
VICTROLA
CARL STAMITZ
CONCERTO IN D
FOR VIOLA AND ORCHESTRA
VICS
1339
WVRS-1179
SIDE
1
Allegro
Andante moderato
Rondo
ULRICH KOCH, Viola
COLLEGIUM AUREUM
Licensed by Harmonia Mundi
Germany
STEREO
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.


RCA
VICTROLA
CARL STAMITZ
SINFONIA CONCERTANTE
IN A FOR VIOLIN, VIOLA, CELLO
AND ORCHESTRA
SIDE
2
VICS
1339
WVRS-1180
Allegro molto
Allegro non presto
FRANZ-JOSEF MAIER, Violin
FRANZ BEYER, Viola
THOMAS BLEES, Cello
COLLEGIUM AUREUM
Licensed by Harmonia Mundi
Germany
STEREO
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


Music From
THE 20TH CENTURY FOX
CINEMASCOPE PRODUCTION
THE ROBE
(Alfred Newman)
ALFRED NEWMAN Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA
KEN DARBY, Choral Director
MCA-1529
7-3479
MCA RECORDS
SIDE 1
1. PRELUDE, THE ROBE 2. THE SLAVE MARKET-
ENTRANCE OF CALIGULA 3. FAREWELL TO DIANA
4. PALM SUNDAY 5. THE CARRIAGE OF THE CROSS-
THE CRUCIFIXION 6. MARCELLUS RETURNS TO CAPRI
7. VILLAGE OF CANA 8. THE SONG OF RESURRECTION
CAROLE RICHARDS, Alto Soloist
(Text Adapted
By Philip Dunne)
All Selections ASCAP
© 1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


Music From
THE 20TH CENTURY FOX
CINEMASCOPE PRODUCTION
THE ROBE
(Alfred Newman)
ALFRED NEWMAN Conducting
THE HOLLYWOOD SYMPHONY ORCHESTRA
KEN DARBY, Choral Director
MCA-1529®
7-3480
MCA RECORDS
SIDE 2
1. MIRIAM 2. THE REDEMPTION OF MARCELLUS
3. LAMENT FOR JUSTUS 4. THE BIG FISHERMAN
5. THE CATACOMBS
6. THE RESCUE OF DEMETRIUS
7. THE MIRACLE
8. THE BETTER KINGDON
All Selections ASCAP
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


The Motion Picture Sound Track
RODGERS AND HAMMERSTEIN'S
FLOWER DRUM SONG
Music Supervised And Conducted By ALFRED NEWMAN
Associate: KEN DARBY
Music By: RICHARD RODGERS
Lyrics By: OSCAR HAMMERSTEIN 2nd
MCA RECORDS
MCA-37089
(7-8292)
Side 1
1. MAIN TITLE - OVERTURE "FLOWER DRUM SONG" (5:02)
2. A HUNDRED MILLION MIRACLES (3:40)
3. THE OTHER GENERATION (3:24)
4. I ENJOY BEING A GIRL (4:06)
5. I AM GOING TO LIKE IT HERE (2:28)
6. CHOP SUEY (2:28)
7. GRANT AVENUE (3:13)
A Rodgers & Hammerstein
Records, Inc. Prod.
All Selections ASCAP
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

The Motion Picture Sound Track

RODGERS AND HAMMERSTEIN'S FLOWER DRUM SONG

Music Supervised And Conducted By ALFRED NEWMAN
Associate: KEN DARBY

Music By: RICHARD RODGERS
Lyrics By: OSCAR HAMMERSTEIN 2nd

MCA RECORDS

MCA-37089
(7-8293)

Side 2

1. DREAM BALLET (5:10)
2. (a) GLIDING THROUGH MY MEMOREE (4:27)
   (b) FAN TAN FANNY
3. LOVE LOOK AWAY (2:24)
4. SUNDAY (4:07)
5. YOU ARE BEAUTIFUL (3:33)
6. DON'T MARRY ME (2:57)
7. FINALE: (a) WEDDING PROCESSION (2:55)
   (b) WEDDING CEREMONY
   (c) END TITLE

A Rodgers & Hammerstein
Records, Inc. Prod.
All Selections ASCAP

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Music From The Sound Track Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS



PAS-1006
Side 1
PAS-1006-A
STEREO
All Selections
(ASCAP)

1.	Prelude	5:07
2.	In The Bulrushes	4:01
3.	The Bitter Life	2:05
4.	Love And Ambition	4:03

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Soundtrack Of

CECIL B. DE MILLE'S THE TEN COMMANDMENTS



PAS-1006
Side 4
PAS-1006-D
STEREO

All Selections
(ASCAP)

1.	The Pillar Of Fire	2:45
2.	The Red Sea	2:30
3.	The Ten Commandments	5:40
4.	Go, Proclaim Liberty!	3:16

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Sound Track Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS



PAS-1006
Side 2
PAS-1006-B
STEREO
All Selections
(ASCAP)

1.	®The Hard Bondage	2:03
2.	Egyptian Dance	2:52
3.	The Crucible Of God	3:07
4.	And Moses Watered Jethro's Flock	2:15
5.	Bedouin Dance	1:56
6.	I AM THAT I AM	3:13

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Music From The Soundtrack Of

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS



PAS-1006
Side 3
PAS-1006-C
STEREO

All Selections
(ASCAP)

1.	Overture	2:06
2.	Thus Says The Lord	3:39
3.	The Plagues	2:51
4.	The Exodus	6:00

Composed and Conducted by
Elmer Bernstein

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

1

TRIBUTE TO H. W.

CMH

COUNTRY MUSIC HISTORY

CMH 214

PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED • ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED

2

TRIBUTE TO H. W.

C M H

COUNTRY MUSIC HISTORY

CMH 214

RCA VICTOR



"HIS MASTER'S VOICE"

THE HEIFETZ-PIATIGORSKY CONCERTS

LSC 2985
(URRS-1973)

SIDE 1
RED SEAL

DVOŘÁK
PIANO QUINTETTE IN A, Op. 81

I. Allegro ma non tanto
II. Dumka: Andante con moto
III. Scherzo: (Furiant) Molto vivace

JACOB LATEINER, *Pianist*
JASCHA HEIFETZ, *Violinist*
ISRAEL BAKER, *Violinist*
JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

DYNAGROOVE

STEREO

MIRACLE SURFACE®

TRK(S) ● REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

THE HEIFETZ-PIATIGORSKY CONCERTS

LSC 2985
(URRS-1974)

SIDE 2
RED SEAL

DVOŘÁK PIANO QUINTETTE IN A, Op. 81

IV. Finale: Allegro

JACOB LATEINER, *Pianist;* JASCHA HEIFETZ, *Violinist*
ISRAEL BAKER, *Violinist;* JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

FRANÇAIX TRIO For Violin, Viola and Cello

I. Allegretto vivo II. Scherzo: Vivo
III. Andante IV. Rondo: Vivo

JASCHA HEIFETZ, *Violinist*
JOSEPH DE PASQUALE, *Violist*
GREGOR PIATIGORSKY, *Cellist*

DYNAGROOVE

STEREO

MIRACLE SURFACE®

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

LOUD RECORDS

FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT
TM(S) ® REGISTERED MARCA(S) REGISTRADA(S)
℗ & © GENERAL ELECTRIC CO. USA ® BMG LOGO IS A TRADEMARK OF BMG MUSIC ®
© 1997 BMG ENTERTAINMENT

NOT FOR SALE
SIDE A (STEREO)
RDAB-67486-1
(RDAB-67486-1-A)
33 1/3 RPM
MADE IN USA

1. TALKIN' SHIT 3:29
V. WEBB AND J. DUPRI
2. CLEAR MY THROAT :29
PERFORMED BY DJ KOOL • WRITTEN BY DJ KOOL • COURTESY OF CLR RECORDS
3. I'M NOT FEELING YOU 3:18
PERFORMED BY YVETTE MICHELE • WRITTEN BY M. BRYANT, J. SYLVESTER AND P. HARVEY
PRODUCED BY FUNKMASTER FLEX FOR DOPE ON PLASTIC INC. • CO-PRODUCED BY MICHELOB
CONTAINS AN EXCERPT FROM "WAS IT SOMETHING I SAID" PERFORMED BY SYLVESTER COURTESY OF FANTASY, INC.
4. JAY-Z - FREESTYLE 2:27
5. HOW ABOUT SOME HARDCORE 1:03
PERFORMED BY MOP • WRITTEN BY PITTMAN, GRINNAGE AND MURRAY
"HOW ABOUT SOME HARDCORE" COURTESY OF SELECT RECORDS
6. LIL KIM - FREESTYLE 1:57
7. TOUR 1:19
PERFORMED BY CAPLETON • WRITTEN BY C. BAILEY
"TOUR" COURTESY OF DEF JAM RECORDINGS UNDER LICENSE FROM
POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC.
8. LADY SAW - FREESTYLE 1:32
9. CLEAR MY THROAT 1:02
PERFORMED BY DJ KOOL • WRITTEN BY DJ KOOL • COURTESY OF CLR RECORDS
10. NAS - FREESTYLE 1:28

EXECUTIVE PRODUCERS: FUNKMASTER FLEX & J. ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SMALLS
CO-PRODUCTION: MICHELOB
ASCAP/BMI

℗1997 LOUD RECORDS LLC


LOUD
RECORDS
FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK
RCA
THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT TMK'S ® REGISTERED MARCA'S REGISTRADA'S ® A GENERAL ELECTRIC CO USA BMG LOGO IS A TRADEMARK OF BMG MUSIC 1997 BMG ENTERTAINMENT
NOT FOR SALE
SIDE B (STEREO)
RDAB-67486-1
(RDAB-67486-1-B)
33 1/3 RPM
MADE IN USA
1 POET BROWN - FREESTYLE 1:38
2 HIP HOP HOORAY :30
PERFORMED BY NAUGHTY BY NATURE • WRITTEN BY K. GIST, A. CRISS AND V. BROWN • "HIP HOP HOORAY" COURTESY OF TOMMY BOY RECORDS
3 UPTOWN ANTHEM 1:26
PERFORMED BY NAUGHTY BY NATURE • WRITTEN BY K. GIST, A. CRISS AND V. BROWN • "UPTOWN ANTHEM" COURTESY OF TOMMY BOY RECORDS
4 HOW I COULD JUST KILL A MAN 1:04
PERFORMED BY CYPRESS HILL • WRITTEN BY L. FREESE, B. REYES, L. FULSON, J. MCCRACKLIN AND L. MUGGERUD
CONTAINS SAMPLES FROM "HOW I COULD JUST KILL A MAN" PERFORMED BY CYPRESS HILL COURTESY OF SONY MUSIC ENTERTAINMENT
5 TIME 4 SUM ARSION 1:21
PERFORMED BY REDMAN • WRITTEN BY R. NOBEL, L. MUGGERUD, R. TROUTMAN, L. TROUTMAN, L. FULSON, J. MCCRACKLIN, L. FREESE AND B. REYES •
"TIME FOR SUM ARSION" COURTESY OF DEF JAM RECORDINGS UNDER LICENSE FROM
POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC
6 REDMAN-FREESTYLE 1:23 7 RAS T-FREESTYLE 1:37 8 MICHELOB-FREESTYLE 1:28 9 SET IT OFF :31
GOES NICE
10 FLASHLIGHT 3:14
PERFORMED BY PARLIAMENT • WRITTEN BY W. COLLINS, G. CLINTON AND B. WORRELL
"FLASHLIGHT" UNDER LICENSE FROM POLYGRAM SPECIAL MARKETS,
A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC
11 OUTSTANDING 1:16
PERFORMED BY THE GAP BAND • WRITTEN BY R. CALHOUN •
"OUTSTANDING" UNDER LICENSE FROM POLYGRAM SPECIAL MARKETS,
A DIVISION OF POLYGRAM GROUP DISTRIBUTION INC
12 RISING TO THE TOP 1:45
PERFORMED BY KENI BURKE • WRITTEN BY BURKE, FELDER AND WHITE
"RISING TO THE TOP" UNDER LICENSE FROM THE RCA RECORDS LABEL
13 DAY - FREESTYLE 1:19
EXECUTIVE PRODUCERS: FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SHALLS
CO-PRODUCTION: NICHELOB
ASCAP/BMI
©1997 LOUD RECORDS LLC

LOUD RECORDS

FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

RCA

THIS RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT. MARCAS REGISTRADAS/ ® REGISTERED MARCAS REGISTRADAS/ ® GENERAL ELECTRIC CO. USA. BMG LOGO IS A TRADEMARK OF BMG MUSIC. © 1997 BMG ENTERTAINMENT

NOT FOR SALE
SIDE C (STEREO)
RDAB-67486-1
(RDAB-67486-1-C)
33 1/3 RPM
MADE IN USA

1. MARY J BLIGE - FREESTYLE 1:26

2. RELAX & PARTY 3:20
PERFORMED BY IVORY
WRITTEN BY S. GREY
PRODUCED BY IVORY
MIXED BY MAX VARGAS AND IVORY

3. CROWD PARTICIPATION 3:28
PERFORMED BY DJ FLEXXX
WRITTEN BY K. CLAGEN
PRODUCED BY FUNKMASTER FLEX FOR DOPE ON PLASTIC INC.
MIXED BY DJ FLEXXX

4. NO JOKE / FOLLOW ME 1:59
PERFORMED BY BUCKSHOT DA B.D.I. EMCEE
WRITTEN BY E. BARRIER, W. GRIFFIN AND K. BLAKE
PRODUCED BY FUNKMASTER FLEX AND BUCKSHOT DA B.D.I. EMCEE
"I AIN'T NO JOKE" PERFORMED BY ERIC B. & RAKIM COURTESY OF ISLAND RECORDS, INC.

5. BOOT CAMP CLICK - FREESTYLE 7:38
OGC, HELTAH SKELTAH, COCOA BROVAZ, REPRESENTATIVZ, MS. TWANIE RANKS & SWAN DA BOODAH JUNKIE

6. AKINYELE - FREESTYLE 2:50

EXECUTIVE PRODUCERS: FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SMALLS
CO-PRODUCTION: MICHELOB
ASCAP/BMI

℗1997 LOUD RECORDS LLC



FUNKMASTER FLEX
THE MIX TAPE-VOLUME II
60 MINUTES OF FUNK

THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT TM(S): ® REGISTERED MARCA(S): ® REGISTRADA(S): ® GENERAL ELECTRIC CO. USA. BMG LOGO IS A TRADEMARK OF BMG MUSIC. © 1997 BMG ENTERTAINMENT

NOT FOR SALE
SIDE D (STEREO)
RDAB-67486-1
(RDAB-67486-1-D)
33 1/3 RPM
MADE IN USA

1. METHOD MAN - 3:20
Performed by Wu-Tang Clan
Written by R. Diggs, D. Coles, R. Jones, G. Grice, C. Woods, L. Hawkins and C. Smith • "Method Man" courtesy of Loud Records
2. NOTORIOUS B.I.G. & DA LOX - FREESTYLE 2:50 3. PUFF DADDY & MASE - FREESTYLE 2:02
4. MOBB DEEP BLEND 1:09
"Hell On Earth" over "Seven Minutes Of Funk" • "Seven Minutes Of Funk", August Moon co-writer, August Moon Music publishing, BMI
5. LOST BOYZ - FREESTYLE 1:37
6. RELEASE YO DELF 1:11
Performed by Method Man • Written by D. Ferabis, F. Perrin, R. Diggs and C. Smith
"Release Yo Delf" courtesy of Def Jam Recordings, under license from PolyGram Special Markets, A Division of PolyGram Group Distribution, Inc.
7. DAS EFX & FMD - FREESTYLE 1:53 8. XZIBIT - FREESTYLE 1:17
9. CORNEGA - FREESTYLE 1:25
10. CLEAR MY THROAT 2:20
Performed by DJ Kool • Written by DJ Kool • Courtesy of CLR Records
11. SUCKER MC'S 3:39
Performed by Run DMC • Written by J. Simmons, L. Smith and D. McDaniels • "Sucker MC's" courtesy of Profile Records
12. BACK TO LIFE (HOWEVER DO YOU WANT ME) 1:18
Performed by Soul II Soul • Written by P. Hopper, C. Wheeler, T. Romeo and S. Law
"Back To Life (However Do You Want Me)" courtesy of Virgin Records
13. HERE WE GO 2:24
Written by J. Simmons and D. McDaniels • "Here We Go" courtesy of Profile Records
14. MONA LISA 1:28
Performed by Slick Rick • Written by R. Walters • "Mona Lisa" courtesy of Def Jam Recordings
under license from PolyGram • Special Markets, A Division of PolyGram Group Distribution, Inc.
15. FLEX OUTRO :11
EXECUTIVE PRODUCERS: FUNKMASTER FLEX & JESSICA ROSENBLUM
ASSOCIATE EXECUTIVE PRODUCER: DAN TANNA SMALLS
CO-PRODUCTION: MICHELDB
ASCAP/BMI

℗ 1997 Loud Records LLC





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM



Record 1
Side A
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Round Out The Tank**	**3:07**
2.	**There He Go** *Additional Vocals by Guillotine*	**3:33**
3.	**Keep It Hype**	**3:55**
4.	**That's The N***a**	**3:28**

Executive Producer: Master P
Guillotine appears courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM



Record 1
Side B
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Ghetto Fabulous** *Featuring Charlie Wilson with Additional Vocals by Snoop Dogg*	**4:14**
2.	**Life Ain't Cool** *Featuring Silkk The Shocker & Master P*	**3:50**
3.	**I'm On Fire**	**3:41**
4.	**Whacha Want, Whacha Need** *Featuring Busta Rhymes*	**4:16**

Executive Producer: Master P
Snoop Dogg, Silkk The Shocker and Master P appear courtesy of No Limit Records
Busta Rhymes appears courtesy of Elektra Entertainment Group

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 2
Side A
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**The Stick Up** *Featuring Mia X with Additional Vocals by Fiend*	**2:56**
2.	**I Smell Smoke**	**3:29**
3.	**Respect My Mind** *Additional Vocals by Guillotine*	**2:53**
4.	**Stack Yo Chips** *Featuring Master P & C-Murder*	**3:13**

Executive Producer: Master P
Mia X, Fiend, Guillotine, Master P and C-Murder
appear courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation





MYSTIKAL

GHETTO FABULOUS (CLEAN VERSION)

STEREO
33 1/3 RPM

Record 2
Side B
JDAB-41666-1
FOR PROMOTIONAL USE ONLY.

1.	**Dirty South, Dirty Jerz** *Featuring Naughty By Nature*	**4:10**
2.	**Yaah!**	**4:29**
3.	**Let's Go Do It** *Featuring Snoop Dogg & Silkk The Shocker*	**4:17**
4.	**What's Your Alias?** *Featuring Fiend, Mac & Silkk The Shocker*	**4:30**

Executive Producer: Master P
Naughty By Nature appears courtesy of Arista Records
Snoop Dogg, Silkk The Shocker, Fiend and Mac appear courtesy of No Limit Records

℗ & © 1999 Zomba Recording Corporation

Styles

A GANGSTER AND A GENTLEMAN

RUFF RYDERS

INTERSCOPE RECORDS

INTF-10817-1

Side A

1. GOOD TIMES 3:19
2. YALL KNOW WE IN HERE Feat. Swizz Beatz & P.K. 3:57
3. A GANGSTER AND A GENTLEMAN 4:09
4. BLACK MAGIC Feat. Angie Stone 4:26

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

RUFF RYDERS

INTERSCOPE RECORDS

INTF-10817-1

Side B

1. DADDY GET THAT CASH Feat. Lil' Mo 3:56
2. LICK SHOTS Feat. Jadakiss, Sheek & J-Hood 3:31
3. AND I CAME TO... Feat. Eve & Sheek 4:42
4. GET PAID 4:04
5. I'M A RUFFRYDER Feat. Jadakiss 3:58

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

RUFF RYDERS

BD

INTERSCOPE RECORDS

INTF-10818-1



Side C

1. SOUL CLAP 3:17
2. WE THUGS (MY ******) Feat. Jadakiss & Sheek 4:25
3. STYLES Feat. Jadakiss 4:06
4. LISTEN 3:18

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.

Styles

A GANGSTER AND A GENTLEMAN

RUFF RYDERS

BD

INTERSCOPE RECORDS

INTF-10818-1

Side D

1. YALL DON'T WANNA **** Feat. M.O.P. 4:34
2. NOBODY BELIEVES ME Feat. Sheek, Cross & J-Hood 4:12
3. MY BROTHER 4:33
4. THE LIFE (BONUS TRACK) Feat. Pharoahe Monch 3:56

EXECUTIVE PRODUCERS: DEE & WAAH DEAN
CO-EXECUTIVE PRODUCERS: JAY "ICEPICK" JACKSON & UNCLE RALPH

℗ © 2002 Ruff Ryder Records. All rights reserved. Manufactured in the United States by Universal Music & Video Distribution, Corp.
For promotional use only. Not for sale.


A
CUC-OLUTION
WHAT FEATURING TRUTH HURTS 3:21
GANGSTA LOVIN' FEATURING ALICIA KEYS 4:01
IRRESISTIBLE CHICK 3:34
INTERSCOPE
INTF-10825-1-A


B
INTF-10825-1-B RUFF RYDER/INTERSCOPE RECORDS, 2220 COLORADO AVE., SANTA MONICA, CA 90404.
MANUFACTURED AND DISTRIBUTED IN THE UNITED STATES BY UNIVERSAL MUSIC & VIDEO DISTRIBUTION
CORP. ©/©2002 RUFF RYDER RECORDS. ALL RIGHTS RESERVED. PRINTED IN U.S.A. WARNING:
UNAUTHORIZED REPRODUCTION OF THIS RECORDING IS A VIOLATION OF FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION.
EVE-OLUTION
PARTY IN THE RAIN FEATURING MASHONDA 4:12
LET THIS GO 4:15
HEY Y'ALL FEATURING SNOOP DOGG AND NATE DOGG 4:03
KRYDE WONDER


C
EAVING WONDER
UFFI YDERS
EVO-LUTION
INTF-10826-1-C
FIGURE YOU OUT 3:14
SATISFACTION 4:18
NECKBONES 3:58


DOUBLE R WHAT
FEATURING. JADAKISS AND
STYLES OF THE LOX 3:56
RYDE AWAY 3:43
AS I GROW 3:48
EVE-OLUTION 3:59
EVE-OLUTION

Delta ®
RECORDS

A WESTERN SWING CHRISTMAS

With

BOB WILLS' ORIGINAL
TEXAS PLAYBOYS

STEREO

SIDA A
DLP-1163

COTTON-EYED JINGLE BELLS
I'LL BE HOME FOR CHRISTMAS
HERE COMES SANTA CLAUS
WHITE CHRISTMAS
LET IT SNOW

℗ © 1985 DELTA RECORDS - P.O. BOX 225 - NACOGDOCHES, TEXAS 75961 - (713) 564-2509

Delta®

A WESTERN SWING CHRISTMAS

With

BOB WILLS' ORIGINAL
TEXAS PLAYBOYS

STEREO

SIDA B
DLP-1163

COWBOY CHRISTMAS
SANTA CLAUS IS COMING TO TOWN
BLUE CHRISTMAS
© SWINGIN' AROUND THE CHRISTMAS TREE
℗ I SAW MOMMY KISSING SANTA CLAUS

1981 Delta Records - P.O. Box 225 - Nacogdoches, TX 75961 (713) 564-2509

CITY HEAT
ORIGINAL MOTION PICTURE SOUND TRACK

PRODUCED BY LENNIE NIEHAUS

1-25219

1



1. **MILLION DOLLAR BABY** 2:26
   AL JARREAU
   (Billy Rose/Mort Dixon/Harry Warren) © 1931 (Renewed) Warner Bros., Inc. (ASCAP) All Rights Reserved.
2. **A RAINY NIGHT** 1:05
3. **MONTAGE BLUES** 1:55
   MIKE LANG, PETE JOLLY AND CLINT EASTWOOD
4. **BETWEEN THE DEVIL AND THE DEEP BLUE SEA** 1:50
   ELOISE LAWS
   (Ted Koehler/Harold Arlen) Mills Music Inc. ASCAP
5. **MURF'S TURF** 2:47
6. **DINER FIGHT** 3:25
7. **GET HAPPY** 1:50
   IRENE CARA
   (Ted Koehler/Harold Arlen) © 1929, 1930 (Renewed) Warner Bros., Inc. (ASCAP) All Rights Reserved.

All songs written by Lennie Niehaus except as indicated.
All songs published by Wallet Music BMI except as indicated.

© 1984 Warner Bros. Records Inc.
℗ 1984 Warner Bros. Records Inc. for the U.S.



CITY HEAT
ORIGINAL MOTION PICTURE SOUND TRACK

PRODUCED BY LENNIE NIEHAUS

1-25219

2

1.	**EMBRACEABLE YOU** **IRENE CARA** (George and Ira Gershwin) © 1930 (Renewed) New World Music Corp. (ASCAP) All Rights Reserved.	2:54
2.	**A COLD NIGHT**	1:34
3.	**TAP YOUR FEET**	1:44
4.	**SPEER HEAD**	2:29
5.	**HAVE A GOOD ONE**	0:52
6.	**LIEUTENANT'S STEALTHY**	2:34
7.	**CITY HEAT** **JOE WILLIAMS** (Irene Cara/Bruce Roberts) Cibie Music ASCAP/Wallet Music BMI	3:56

All songs written by Lennie Niehaus except as indicated.
All songs published by Wallet Music BMI
except as indicated

© 1984 Warner Bros. Records Inc.
℗ 1984 Warner Bros. Records Inc. for the U.S.



BC-249

Side One

COUNTRY MUSIC'S GREATEST HITS

1. WINGS OF A DOVE - Ferlin Husky
2 DO WHAT YOU DO DO WELL - Ned Miller
3. WALL TO WALL LOVE - Bob Gallion
4. WHAT KINDA DEAL IS THIS - Bill Carlisle
5. THE COMANCHEROS - Claude King

Made In Canada



BC-249

Side Two

k

COUNTRY MUSIC'S GREATEST HITS

1. GIVE ME 40 ACRES (TO TURN THIS RIG AROUND) - Willis Brothers
2. I'M GONNA MOVE ON - Warner Mack
3. SECOND HAND ROSE - Roy Drusky
4. NONE OF MY BUSINESS - Henson Cargill
5. (I CAN'T HELP YOU) I'M FALLING TOO - Skeeter Davis

Made In Canada